AMERICA'S NEW MAGAZINE OF POPULAR ENTERTAINMENT

Mediascene

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SPECIAL ANIMATION ISSUE

CHUCK JONES/BOB CLAMPETT
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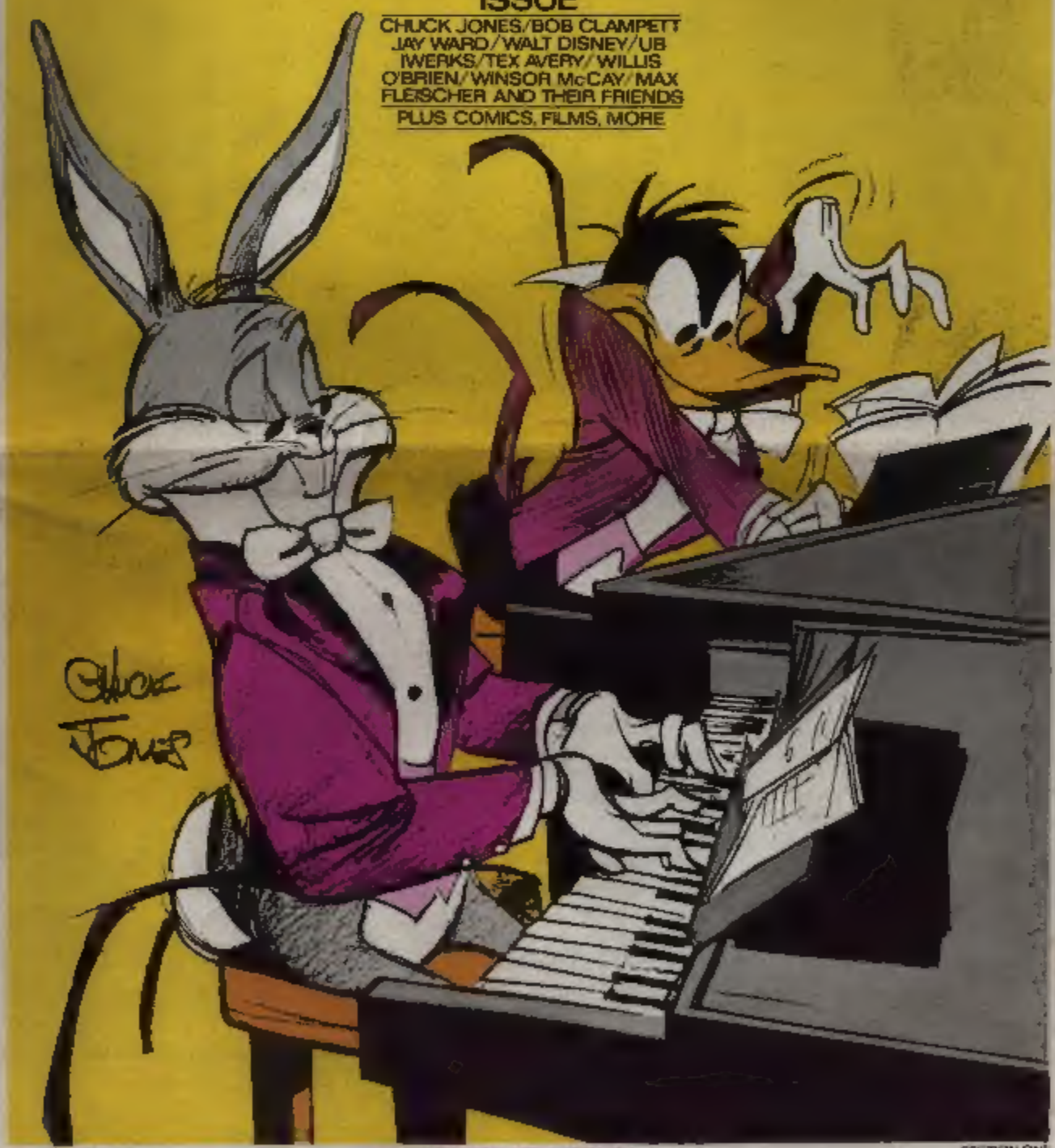

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A SUPERGRAPHICS PUBLICATION

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publisher and editor
STERANKO
associate editor
KEN BRUZENAK
west coast editor
CARL MACEK
correspondents
DON GLUT
JOEL THINGVALL
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MEDIASCENE

Two years in production?

Well, not exactly.

We've been talking about producing an all-animation issue of **MEDIASCENE** for the past several years, if memory serves, but never got right into it because other things always seemed to be more immediate. When the smoke cleared on issue # two ago, we took a long look around and, considering the activity materializing in the animation field, decided now would be the best possible time to concentrate our creative efforts in that area.

The endless possibilities, the pure range and scope of effects and artistic styles, and the sheer imaginative and technical energy expended on the animated film has been as fascinating a subject as any to be found in the sphere of popular culture today. A flood of new books, periodicals, projects and revivals seem to amply bear out that fact.

The art of animation repeatedly ties together the various areas upon which **MEDIASCENE** focuses its editorial attention: high fantasy, imaginative illustration, science fiction, adventure, comic art and the world of cinematic expression. Our readership has a very acute interest in each of these areas, which makes this special animation issue long overdue.

If there's a better way to address that readership than with a cover featuring a pair of animation's premier celebrities drawn by an artist whose fame equals theirs, we can't think of it. The artist, of course, is Chuck Jones—and the celebrities are two of his favorites (and ours, too). Bugs Bunny and Daffy Duck.

The cover illustration, by the way, was drawn especially for **MEDIASCENE** and we're honored not only to present it as an up front representation of the entire issue, but also by the fact that Chuck considered the magazine vital and significant enough to work the cover into his busy schedule. It would be almost impossible to wade through a Saturday morning of cartoons without finding yourself laughing at some of Jones' animated antics—even after the umteenth viewing—and still look forward to viewing it again the next time. Jones' followers will be pleased to note the master's work will be upcoming in a new TV special ready for the holiday season. **Carnival of the Animals**, an animated musical fantasy based on the music written by Camille Saint Saens, will air in a prime network slot. Jones directed the production which will probably become a seasonal classic like his **How The Grinch Stole Christmas**. Yes, Bugs and Daffy will be on hand to M.C. the new show. *We'll be watching. How about you?*

For those of you who would like to know more about Chuck Jones and the other men who formed the cornerstone of the animation industry, our feature on *The Great Animators* will function as a kind of instant cram course on the subject. Each brief bio highlights the artist's credits, discusses his style, and relates his contribution to the art.

Exactly 76 years ago, James Stuart Blackton started the ball rolling (or, more precisely in this case, moving) when he created the animated "technique" with his *Enchanted Drawing* for Edison's Vitascope. Three to four decades later that technique was refined into a major creative and commercial art form, in a period that has since come to be known as the Golden Age of Animation. Though technology has evolved dramatically, the animated film has seen a steady decline since that time because of the rising costs of production, materials and manpower. The day of the Hollywood animated film, it was said, had come to an end. All that, however, seems premature in the wake of the new productions on the horizon.

Carl Macek traces the beginnings of the art of animation through the Golden Age up to the most recent projects in his incisive overview of the fortunes of the arts in *From Little Nemo to Little Nemo*. His revealing essay on the cartoons and cartoonists who grew up with the form, and who, in turn, made it grow up with them, is a delightful, fast-moving history lesson that will serve to jog the memories of those who know the subject, and will gently educate those who don't—but want to.

The material used to illustrate the feature was reproduced primarily from the original drawings and cels, and came from several collections. The Gertie the Dinosaur illustration was given by Winsor McCay to comic publisher Harry "A" Chesler who, in turn, presented it to us. Various other pieces were furnished by Jerry Muller of Costa Mesa, California, the best known and most reliable dealer of animation art.

Animation of a different kind is on tap next—that of three-dimensional articulated figures—in a preview of one the most publicized films of its type, *King Kong*. Not since the 1951 production of Howard Hawks' *The Thing* has there been so much promo activity around a major special effects film. Whether or not it will hold up against the original 1933 version remains to be seen—and that's precisely what producer Dino deLaurentiis wants us to do. Early reports are favorable by those who've already viewed the modern monkey business. The most up-to-the-minute details are recounted here in *The Return of King Kong*.

One of the problems in writing about animation history is that much of the early material has since been lost and forgotten. Fortunately the substance of our next feature has recently been rediscovered, saved from oblivion and is presented here for the first time. Thanks to Bob Clampett and the Edgar Rice Burroughs estate, the lost footage from the 1936 John Carter of Mars project has been located—and can now be placed in its rightful perspective in the chronology of animation art.

We discussed the material with Clampett several months ago in California, and are pleased to reveal the full story in this issue, along with a generous sampling of art, graphics and photos from the project.

Those who got their B.A. in cartooning from TV instead of the Saturday afternoon movie matinees will find a few familiar faces in Joel Thingvall's account of the funniest, most fractured series ever made for the tube. *Jay Ward and Friends* tells why you don't have to be a kid to be hooked on the madcap adventures of Rocket J. Squirrel, Bullwinkle, Mr. Peabody or a dozen other friendly but frivolous characters that cavort across the latitude screen. Joel's first person coverage gives the real lowdown on the hi-jinks of the Jay Ward bullpen—or, to put it another way, *All the Moose That's Fit to Print!*

Film animation is deeply rooted in the comics. It's source and style springs from the four-color funnies—and some of the greatest exponents of the form had their humble beginnings on the comic page, starting with Winsor McCay right through to the present. Anyone who has seen Alex Toth's marvelous work on **The Space Angel, Johnny Quest** or a couple dozen other series will testify to the quality of the material. Conversely, imagine Jack Kirby turned loose with a multi-level camera and an animation board.

Those with real vision can see it all now in the comic books and strips being produced today. Much of the future of animation, in both content and quality, is mirrored in the material currently on the market. In the area of superhero-type action and adventure, National continues to dominate the field with it's Saturday morning line-up. Negotiations are perpetually underway for the Marvel crowd. Though it's all just idle speculation, we can't help wondering how today's muscle-bound heroes and heroines would be handled by someone as skillful as the old Fleischer Studios who produced the classic Superman epilogue.

Here's our invitation to visualize what could take place between the comics and the films. Comixscene says it all with the latest behind-the-scenes happenings from Metropolis to the Negative Zone. And if that's not enough, stick around, there'll be more next issue.

Speaking of next issue, plans are currently underway to bring the future of science fiction films into focus. A host of exciting, new projects and productions which range from the plotting stage to the finished product will be explored including George Lucas' blockbuster **The Star Wars**; the **Logan's Run** sequel, **Logan's World**; Ray Bradbury's **Something Wicked This Way Comes**; the new **Star Trek** film; MGM's current **Damon Seed**; David Carradine's **Deathsport 2020**; **The Micronauts**; the UFO thriller **Close Encounter of the Third Kind**; the ill-fated production of Frank Herbert's **Dune** and others. The issue will feature coverage on a galaxy of goodies from the great SF pulps to the future of TV entertainment.

MEDIASCENE is twenty one with this issue, and we're glad you could be with us to help celebrate the occasion. Our best wishes for the holiday are all wrapped up in our colorful centerspread (it was an unused Christmas card originally designed by the Warner's Studios). As one of our friends would say, Th-th-th-the-that's all, folks!

Til next time, take care.

STERANKO

Mediascene

No. 1 — Power packed premiere issue on EPIC SAVAGE. Illustrated version of Doc by Bob Peak, Gene Colan, Jim Aparo, Ramon Lucente and Horacio. Big Red Sonja article spotlights the War of Dreams films and reviews, comic art by Jeff Jones and Berni Wrightson, Conan art by Barry Smith, Big Red Machine, along with articles on the Spider-Man, Frank Underground comic and an interview and exclusive cover by Steranko.

No. 2 — Special CAPTAIN MARVEL issue, featuring the story behind Dennis Hopper made Big Red Machine, illustrated with photos of artists and writers from the 40's and the 70's, Doc's Big Red Marvel memories, along with articles on the Spider-Man, Frank Underground comic and an interview and exclusive cover by Steranko.

No. 3 — Haunting HORROR ISSUE! Issue. Visit EC in the Haunted Block and wander to the underground, all decapped and chopped up in a delirious article, illustrated with dozens of vintage horror comic covers. "Frogs," the excellent, innovative graphic story by Steranko, appears in the underground. Pictorial feature on horror flicks.

No. 4 — SHOCK AND THE COMICS is the theme of this special issue that examines the use of comics and drug usage. The controversial 8 page exploding story "The Black," by Donavan Highgate ran issue, along with the story banned in America. Plus rare views, articles, features, and behind-the-scenes set layout by Steranko.

No. 5 — Special JACK AND JOE COMIX issue. Giant double issue featuring news, articles and art. Never before published illustrations by Wallace Wood, Jack Kirby, Berni Wrightson, Neal Adams, Jim Steranko, Jack Davis, Basil Wolverton, Bernie Krigstein, Harvey Kurtzman, Will Eisner, Reed Crandall, Graham Ingels, Al Feldstein, Johnny Craig and Jack Davis. Including articles on Comic Art Conventions, Comic Fanzines, Comic Collecting, Comic Strips, Comic Books, Comic Art Auctions, Comic Art Galleries, Comic Art Museums, Comic Art Libraries, Comic Art Schools, Comic Art Teachers, Comic Art Students, Comic Art Critics, Comic Art Historians, Comic Art Collectors, Comic Art Dealers, Comic Art Publishers, Comic Art Printers, Comic Art Binders, Comic Art Boxes, Comic Art Cases, Comic Art Shelves, Comic Art Racks, Comic Art Stands, Comic Art Tables, Comic Art Chairs, Comic Art Lamps, Comic Art Rugs, Comic Art Curtains, Comic Art Wallpaper, Comic Art Paint, Comic Art Brushes, Comic Art Pencils, Comic Art Erasers, Comic Art Rulers, Comic Art Compasses, Comic Art Protractors, Comic Art Triangles, Comic Art Squares, Comic Art Circles, Comic Art Ellipses, Comic Art Parabolas, Comic Art Hyperbolas, Comic Art Cones, Comic Art Cylinders, Comic Art Spheres, Comic Art Cubes, Comic Art Pyramids, Comic Art Prisms, Comic Art Polyhedrons, Comic Art Dodecahedrons, Comic Art Icosahedrons, Comic Art Tetrahedrons, Comic Art Octahedrons, Comic Art Hexahedrons, Comic Art Heptahedrons, Comic Art Nonahedrons, Comic Art Decahedrons, Comic Art Undecahedrons, Comic Art Dodecahedrons, Comic Art Tridecahedrons, Comic Art Tetradecahedrons, Comic Art Pentadecahedrons, Comic Art Hexadecahedrons, Comic Art Heptadecahedrons, Comic Art Octadecahedrons, Comic Art Nonadecahedrons, Comic Art Icosahedrons, Comic Art Triacontahedrons, Comic Art Tetracontahedrons, Comic Art Pentacontahedrons, Comic Art Hexacontahedrons, Comic Art Heptacontahedrons, Comic Art Octacontahedrons, Comic Art Nonacontahedrons, Comic Art Hectahedrons, Comic Art Kilohedrons, Comic Art Megahedrons, Comic Art Gigahedrons, Comic Art Terahedrons, Comic Art Petahedrons, Comic Art Exahedrons, Comic Art Zettahedrons, Comic Art Yottahedrons, Comic Art Xenohedrons, Comic Art Omnihedrons, Comic Art Apeirohedrons, Comic Art Infinihedrons, Comic Art Everything-hedrons.

No. 6 — Big SUPERHERO issue, full of action-packed facts and graphics. An article on Archangels of the Pulps is featured along with giant cover-spread poster map of Barsoom, John Carter's long and romantic career is recapped with rare pulp illustrations. Comic scene, paperback reviews, films, fanzines and books fill out the package.

No. 7 — Colorful CRIME AND VIOLENCE! issue. Four Pulps begins by Siegfried Tarnow featuring Shanghai terror and conversational paintings, interview with Frankenheimer author Max Allan Collins, writing the crime thrillers by Max Collins and Jeff, Eastwood profile, Expanded news in brief and movie to go with interviews on Hollywood.

No. 8 — Fabulous PIN-UP issue, packed with a dozen graphic history of pin-up art from comics to animation to cinema. A Steranko article on Marilyn Monroe graces the centerspread, along with pin-ups from the past, larger names, bio's and media news and heavily illustrated with exciting graphics on a new, redesigned format.

No. 9 — Amazing SUPER issue, featuring a photo-packed interview on the filming of Doc Savage, interview with Zardoz director John Boorman, full-page map of Barsoom, Alfred Steranko centerspread of his heroine hero, Tarzan, Conan, Flash, Pin and superhero news about Comic Flash Gordon, others fill out the heroic issue.

No. 10 — SCIENCE FICTION first vocalist Illustrated by Wilkinson, Wood, Krenz, Steranko, many Nigel double-issue packed with art and graphics, fantastic 4-million dollar issue concentrated in color. It's 52 reprints reprinted. Flyers of the Apes, SF on TV, The Great SF Illustrators, Incredible Pulps, comics, films, a galactic collection!

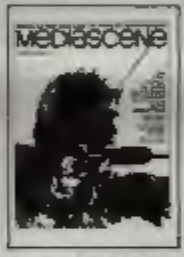
No. 11 pulp ADVENTURE issue has rare Hollywood director films like Return of The Pulp Golden Stories, Savage Leaders, Pictorial Profile on Charles Bronson, Planet Pulps, Behind the Scenes at the Re-Island Longbeach West, Large 32-page format, illustrated rare archives, rare Warner color with supernatural beyond and fantasy underground.

No. 12 — Big FILM issue, Special Preview of Godfather II, Edgar Allan's in Hell, others, Pictures of James Bond in War With the Gold on Earth, The Mistress of Mystery Agatha Christie and her Film Works On The Silent Empire, rare movie Lie of Lenny Bruce, The Conquerors Film and Fiction, colorful movie-related poster, art covers, film

No. 13 — All ACTION issue, packed with photo coverage of The Great Movie Pioneer, Phantom of the Paradise, and The Legend of John Spell, Special feature on The Great of Sherlock Holmes with heroic centerspread poster in color. Photo focus on new films, also rare movie paperbacks, rare model news of fantasy adventure)

No. 14 — Powerful ALL-PULP issue, featuring the most fantastic heroes in fiction. The Secret Beyond the Shadow reviews by the creator, writer, Johnny, Spectacular color-filled conversational introducing the Doc Savage and Shadow fan clubs, in-depth features on the Origins of Pulp Heroes, Preview of Tarzan, Edgar Rice, more

No. 15—Bloodbaths and BIKERS issue. Vaughn Bode's startling self-portrait in words and pictures. An epic interview with, a provocative look at Barry Smith, illustrated with a giant color centerspread, special feature on Jack Kirby's return to Marvel with exclusive Bicentennial group of Cap America. The Art of Neal Adams with a full-page Tarzan.



No. 16—Special ASTRO issue. The full story behind the Gil Kane, Richard Corben graphic novels, issues of the Shadow, Barry Windsor-Smith reveals his influences and inspirations in a special interview, Final tribute to Vaughn Bode with an unpublished portrait by Vincent Bode, photo feature on Basil Wolverton comics, a special interview on comics review.

No. 17 — Spaceship ART issue, featuring The Killer Shrews, a look at the Flying Saucers of 1976! in comics, pulps and films, also a small Shadow centerspread. Edgar Rice Burroughs centennial contains an Frank Frazetta, the Case Against Superman by Jerry Siegel, creator of Legion's Man, comics, News, more.

No. 18 — Absolutely PULP issue spotlighting The 10 Worst Movie and cover reproductions, also I Hate The Beatles by Bernard, illustrated with previously unpublished art behind The Week, origins of the great Pulp heroes, The Shadow of the Comics, introducing Shandler, an exciting, new voice novel, more.

No. 19—The SCREEN AVENGERS take over with an exciting fact and fact filled 16-page feature on the Movie and History of the Saturday afternoon serials including The Shadow, Flash Gordon, The Phantom, Captain America, The Phantom, Ace Drummond, scores of others Comics, Dick Tracy conversational.

No. 20—SWORD AND SORCERY SPECTACULAR with a Neal Adams cover cover, B & B in the Cinema, I Created Conan by Robert E. Howard, Jack Kirby's First Kingdom with illustrated map, Sword's Weird King, Tolkien, the Magician of Middle Earth, full-color centerspread by Steranko, Comics, Media news)

No. 21—A FILM ANIMATION SPECIAL, featuring the history of the cartoon from McCay and Disney to the present. Bob Clampett's John Carter of Mars, Fleischer, Bakshinski and Iwasaki, Profiles on the Eight Animation Artists (Chuck Jones' career, Hickner, salute to Warner Bros. funny animal actors, Tales)

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The animated film grew up rapidly alongside its big brother, the live action film, since the dawning of the twentieth century. Thousands of artists, writers, producers, inventors and visionaries contributed to that growth and to the art of the animated film. Some have been eulogized, most have been forgotten—while a small handful of names persistently emerge to take their special places in the Animation Hall of Fame. Their contributions to the film form are immediately apparent, and their legacy will continue to endure as long as this most lively of the arts fills our movie screens—and our hearts.

THE MEN WHO PUT THE MOVE INTO MOVIES

Photo courtesy of John Canemaker

Winsor McCay

Walt Disney

Ub Iwerks

THE GREAT ANIMATORS

THE PIONEER

"The part of my life of which I am proudest," said Winsor McCay, "is the fact that I was one of the first men in the world to make animated cartoons."

Already famous for his outstanding syndicated newspaper strips, **Dreams of a Rarebit Fiend** and **Little Nemo in Slumberland**, McCay became one of the pioneers of animation in 1909. His son, Winsor Jr., started the ball rolling when he showed a "flip-book" of sequential drawings to his father. The seed of invention was sown but did not blossom until 1910, when McCay accepted a bet to produce 4,000 drawings for a five minute Little Nemo cartoon. The bet was with George (**Bringing up Father**) McManus and several other famous Hearst cartoonists.

Released in April, 1911, **Little Nemo** was primarily an exercise in animated motion, which featured Nemo, Flip, Impy and Dr. Pill in a backgroundless environment. The characters stretched, shrank, bounced and grew with smooth mobility in McCay's neat, linear style. He followed **Little Nemo** with **The Story of a Mosquito** in 1912, and the classic **Gertie the Dinosaur** in 1914. These early films lacked solid plot structures, and were used by McCay when he toured the country with a combination live and animated vaudeville routine.

Later, McCay turned his animated films into subtle narratives filled with dynamism, charm and humor. His growing proficiency also allowed him to introduce the breathtaking architectural perspectives and fantastic dreamscapes that made his newspaper strips so popular. He revived his **Dreams of a Rarebit Fiend** into a series of cartoons that remain among the most detailed, imaginative and graphically exciting ever made. *The Flying House* and *The Pet* episodes seem to be a cartoon strip come to life.

McCay's activity in the animation field was curtailed in 1915, when William Randolph Hearst signed him to a contract and insisted he devote himself to his newspaper commitments. Nevertheless, in the period between 1911 and 1921, McCay single-handedly produced ten animated films, requiring over one hundred thousand drawings.

Impressive as these figures are however, even more important is the fact that McCay discovered and invented his own techniques, and laid the groundwork that is still used in the animation industry. In fact, McCay's handling of fantasy, space and exaggeration are certainly equal to those of Disney, Warner and UPA.

THE VISIONARY

The late teens and early Twenties brimmed with animated films. Some of the most popular were adapted from comic strips of the day (**Mutt & Jeff, Krazy Kat**), and these, as well as most of the others, seem disintegrated into mere novelty productions. It remained for a young mid-Western cartoonist to reshape this trend to simplicity and instill it with new life. The man's name was Walt Disney. The new life was a character called Mickey Mouse.

With the advent of sound films, Disney and his associates, who had been making animated films together for a few years, decided to make a "Talking" cartoon. The result was one of the true milestones in the history of animation, *Steamboat Willie* (1928). Disney quickly followed up with a series of cartoons called **Silly Symphonies**, which also featured synchronized soundtracks. Riding on the crest of this newborn success, Disney took the opportunity of embellishing the form of animation.

The opening step was the use of three-strip color. Disney's films were the first to feature this rich and naturalistic color process, whose results were so satisfying that Technicolor eventually refined the system for use in live action films. By this time, Disney made the public take cartoons seriously. The novelty had worn off and was replaced by respect and universal acclaim.

It was only a short step to the next goal, a full-length animated feature, *Snow White and the Seven Dwarfs* (1937). Disney gave the world a complete fantasy that represented his particular vision of the world, then went on to create such classics as *Pinocchio*, *Fantasia*, *Bambi*, *Dumbo*, *Sleeping Beauty* and a half dozen others.

Disney's function was not as an animator for his films, but rather as a producer and organizational expert, from cartoons to live-action films to TV and Disneyland.

Disney was to animation what Norman Rockwell was to the **Saturday Evening Post**. His "Americanized" his cartoons and his characters, gave them his "country-boy" morality, values and love of nature. Mickey, Donald, Pluto and the rest of the Disney "family" reflected our own prejudices, hopes and fears. Urbane wit and sophistication often became the targets of humor.

Disney saw the possibilities inherent in this form of film-making, and attempted to develop them to their fullest. His cartoons still stand as the high points of technical quality, experimentation and animated extravagance. Disney built a multi-million dollar kingdom on a mouse and a dream—while making the happy ending his goal for all mankind.

THE MAVERICK

Much of the credit for the early Disney cartoons must go to their principle animator, Ub Iwerks. Drawing nearly every "cel" in those films, Iwerks instilled a personal style in the Mickey Mouse (whom he helped create) and **Silly Symphony** shorts. He insisted that by drawing the complete movement of the characters, even if only in sketch form, the continuity of action could be rigidly maintained.

His career as an animator began in Kansas alongside that of Disney himself, and during the next 40 years, the association had its ups and downs. He functioned as the artistic backbone of the early Disney productions, and defined many forms, concepts and technical standards. In films like *Plane Crazy* (1928) and *The Skeleton Dance* (1929), Iwerks' fluid and almost sensuous images, once seen, stay deeply rooted in the imagination.

In 1930, Iwerks left the Disney organization to strike out on his own. His initial sale effort produced the series of Flip and Frog cartoons. At first the character of Flip was reminiscent of a certain well-known mouse, but in the course of his screen career changed to an almost human personality. Crude at first, cartoons like *Akins Squeaks* and *What a Life* possessed the clean and unmistakable style of Iwerks. Although his films never gained the popularity of Disney's, Iwerks produced and directed a number of animated films, The Willie Whopper series, and a group of **Comicolor Fables** for Celebrity Pictures. The subject matter ranged from folk literature (*Willie Black Sambo*) to Cervantes (*Don Quixote*) and Washington Irving (*The Headless Horseman*).

As an independent producer, Iwerks made Porky Pig cartoons for Warners, **Color Rhapsodies** for Columbia, and a number of promotional advertising productions. In 1940, he returned to Disney to work on technical problems. He perfected the multi-plane camera while working on a multi-head optical printer, a device which would flawlessly blend live-action footage with animated sequences such as those used in **Song of the South**.

If Iwerks had a flaw, it would be in the simplicity of the subject matter he chose to film. Often his cartoons might be trite or obvious. Yet seen as the work of an artist trying to maintain a sense of identity, they can be excused their shortcomings, and enjoyed as some of the finest animated films ever produced.

THE EXPERIMENTER

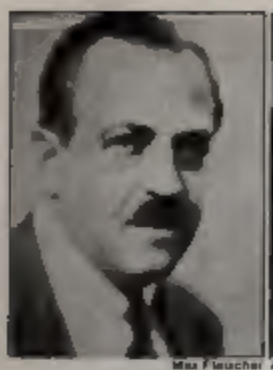
Working with a concept that would radically change the style of animated cartoons, two young artists named Max and Dave Fleischer created a system known as rotoscoping, which enabled live action films to be redrawn on "cels" and embellished frame by frame. This invention (in 1915) stimulated most of the complexification of movement advocated by animators like McCay, replacing it with a realistic guideline.

In a few short years, the Fleischers developed this technique for their highly successful series, **Out of the Inkwell**, starring Koko the Clown. After trying their hand at complex educational films and a series of sound-synchronized "sing-a-longs" (notice the bouncing ball), the Fleischers moved on to one of the most erotic characters ever to surface in animated films.

Created as a sort of ninglesnot "jazz baby," Betty Boop sang and danced her way through the most complicated of plots. Always ready to experiment, the Fleischers' world anthropomorphized telephones, clocks, flowers and other everyday objects to give the Betty Boop cartoons a surreal quality found in no other cartoons of their time. The Fleischers also hired famous musicians like Cab Calloway and Louis Armstrong to add flavor to their sound tracks, as well as serve as models for rotoscoped characters (*I'll Be Glad When You're Dead, Minnie the Moocher*).

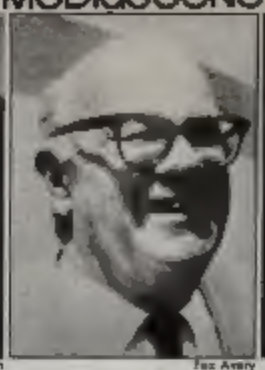
Popeye entered the Fleischer fold next, his brawn exploding with ach-ach guns, jackhammers, and all manner of pyrotechnics at the drop of a spinach can. "I yam what I yam," muttered the gravel-throated sailor (really the voice of writer Jack Mercer) as he sailed his crew of Olive Oyl, Bluto, Wimpy, Swee' Pea and the Jeep into a spotlight as bright as the mouse's own. Popeye's bone-crushing and brutal slapstick reached a pinnacle with 2-reel color featurettes starring Sindad, Ali Baba and his 40 Thieves, and Aladdin and his Lamp.

Gulliver's Travels, the studio's 1939 full-length feature, was an adequate combination of cartoon and rotoscope animation which failed to sustain the suspension of disbelief found in the Disney features. But in the field of short subject animation, their Superman cartoons were unmatched in scope and excellence. Produced in the early 40's using the rotoscope process, they were the first serious attempt to bring dramatic superhero stories to animated film. Ironically, though they were among the best of the


Max Fleischer

Ackerman Archives

Willis O'Brien


Tex Avery

Bob Clampett

Chuck Jones

Fleischers series, the Superman films were the beginning of the end of the studio's empire.

Paramount insisted on producing the Superman series even though Max warned them about rising production problems. The war, the draft and inflation forced the Fleischers to cut back and eventually cease production. Yet in the 35 years they were involved in animation, the Fleischers created a world of their own: surreal, violent and, above all, filled with imaginative effort.

THE ADVENTURER

One of the most underrated styles of animation comes with the use of three-dimensional articulated models. This form of "stop-motion" filmmaking developed concurrently with two-dimensional animation, and produced a number of genuine artists. Willis O'Brien, the premier dimensional animator, started early in the 1920's by making short, independent productions set in a far-distant past. These crude, yet clever, pioneering efforts allowed him the experience needed to iron out the difficulties of his craft.

There was a spirit of adventure found in O'Brien's work; the world he created was alive with dangers. From **Prehistoric Poultry** (1917) to **The Lost World** (1925), O'Brien continued to upgrade the quality and texture of his articulated models, giving them more realistic appearance and naturalistic movement. **The Lost World** was populated with an impressive variety of dinosaurs, all of which took a backseat to the real star of his next film, **King Kong** (1932).

True genius came with O'Brien's ability to turn a two-foot articulated model into one of the most striking visual icons of the depression, augmented with the first original-music film score. **King Kong** is a complex and exciting fantasy filled with a high content of exoticism and romance. Instilling emotion and strong personalities in his models was something that O'Brien did better than any dimensional animator before or since.

After Kong, O'Brien worked on the apologetic quickie sequel, **Son of Kong** (1933), supervised special effects in several other films (most notably **The Last Days of Pompeii** (1935), and tried to recapture spirit of the rugged action animation for which he was best suited in the underrated fantasy film, **Mighty Joe Young** (1949).

The rest of O'Brien's life was active, with many projects in developmental stages (including a remake of **Kong** in Cinerama). Among the few completed by O'Brien were; **The Animal World** (1956), an homage to the dinosaurs that got him started, and **The Black Scorpion** (1957). Disappointing to Willis' fans, who learned to accept a great deal from the man who created Kong, these works still hint at the true genius of O'Brien's craft.

THE GAG MAN

As a unit director for Leon Schlesinger's **Looney Tunes** and **Merry Melodies** at Warner Bros., Fred "Tex" Avery quickly captured the spirit and tenor of a lunatic genius. Avery started at Warners in 1935 in a wooden bungalow, affectionately nicknamed "Termite Terrace," turning out some of the most charming (*Miss Glory*, 1936) as well as some of the most irreverent and hilarious (*Daffy Duck in Hollywood*, 1938) cartoons of the 30's. He is credited with refining and developing the characters of Porky Pig, Daffy Duck and even Bugs Bunny (Avery's *A Wild Hare*, 1940, is generally considered the first "official" appearance of Bugs.) Still, it all served as a prelude for the classics he directed at MGM in the 40's.

It was there that Avery finally found an adequate outlet for his overly fertile mind. The gag had reigned supreme in a majority of his cartoons for Warners. Frequently films like *Believe It or Else* (1939) or *Hollywood Steps Out* (1941) were simply designed as a series of loosely arranged one-liners and visual puns. By the end of his stint at Warners, Avery was able to transcend these gag-oriented limitations and create cohesive, but nevertheless crazy, cartoons. The burlesque wit and slapstick approach were still present, but now they had a solid framework in both plot and texture.

At MGM, *Red Hot Riding Hood*, *Dumb Hounded* (1943) and *Swingshift Cinderella* (1945) stretched the limits of visual storytelling to the point of insanity. The subject matter of Avery's cartoons was frequently adult, dealing with themes as diverse as depression, (*The Car Who Hated People*, 1948) and mass hysteria (*Little Rinker*, 1949). Avery even took the trouble to add ample and noticeable flesh to his sexy "pinup" heroine—risque but not lewd.

It was not unusual to see Avery's characters pop their eyeballs right out of their heads and engage in spontaneous foot-stomping, spit-hawking lust. His field of vision was a canvas of perpetual motion hyped by exaggeration to the point of delightful absurdity. His Keystone Cops-like approach was crammed with surprises like a two-foot tall thug who, when searched, produced a four-foot stack of knives, pistols, tommy-guns and bombs. Avery himself worked on plots, gags, characters, backgrounds—and sometimes even voices—to earn the title "King of the Hollywood Gag Men."

THE SURREALIST

Bob Clampett's first contact with the world of animated films came in 1930 when he designed and helped make the first Mickey Mouse dolls for the Walt Disney Studio. However, it was Leon Schlesinger who hired him to help draw the first Harman-Ising **Merrie Melodie** cartoon (1931) and the early **Looney Tunes** for Warners.

In a few short years, after working as a writer and assistant director to Tex Avery, Clampett was given an independent unit of his own to create animated short subjects. From the very beginning there was an unmistakable quality to the Clampett films. Not only did they reflect the talents of a latent surrealist, they also were innovative illustrations of the unbound nature of animation itself—but always with much humor. The surreal quality of Clampett's works shines in films like *Porky in Wackyland* (1938). In it, Porky endures a wild odyssey through the uncharted realm of Wackyland in search of the last Dodo bird. Along the way, he encounters strange creatures formed out of household items, musical instruments and other objects, all wandering through a landscape reminiscent of Salvador Dali and Max Ernst. A few years later when he resurrected a sequence from *Wackyland in Tin Pan Alley Cats* (1943), the backgrounds became huge overpowering images of lips and imaginative designs, with music furnished by a rubber band.

It is not uncommon to see Clampett's Bugs Bunny or Porky Pig, Daffy Duck and Tweety Pie stretch and rearrange their bodies in order to express their inner feelings, such as Bugs assuming Elmer Fudd's shape in *Wabbit Twouble* (1941) or the exaggerated shout of, "Turn off those lights!!" at the putty-cat by Tweety in his first film, *A Tale of Two Kitties* (1942). All of which Clampett gave balance to by giving his characters very natural, believable and distinctive personalities and character animation. Daffy Duck's double-take at the wolf in *Bos Revus* (1943) in which he momentarily turns into one huge eyeball (with feet), and *Prince Charmerlin's* explosion into old age in the Snow White satire, *Coal Black* (1943) are other prime examples.

By the fifties, Clampett had moved from animated theatrical films to TV, where he created the enormously popular **Cecil the Sea Sick Sea Serpent and Beany Show**, which brought him full circle. Throughout his career, Bob Clampett has worked for excellence and experimentation as his life long product amply proves.

THE STYLIST

The most striking feature of Chuck Jones' work is the incredibly distinctive and yet totally elusive element of style he displays, something which he refers to as "discipline." As another animator-turned-director, Jones also had an apprenticeship at Warners alongside Avery, Clampett, et. al. Remarkably, his work is original. No matter what subject or what character he works with, the result is always a stylish and unmistakable vision of society and the world a la Chuck Jones.

His earliest cartoons seem to be exercises in control, learning the rudimentary dramatic form and structure necessary to turn a seven-minute short subject into a complete and satisfying gem. Quickly he began to experiment. *The Dover Boys* (1942) is a strange cartoon farce designed totally around a style of drawing borrowed from Edward Penfield and Wil Bradley. Along with these deterrments, Jones began to handle Bugs, Daffy and Elmer, so that by the end of the 40's, he was producing the studio's most distinctive and important animated work.

There are certain cartoons which stand out in Jones' career, going beyond the bounds of filler material and approaching inspirational genius. Throughout the 50's, Jones and his studio team of Michael Maltese (writer) and Maurice Noble (color and background designer) created a battery of material that covered every fantasy subject with vigor, intelligence, imagination, originality and above all humor. Bugs, Sylvester and The Cat and Pepe le Pew won him Academy Awards in 1949, 1957 and 1958, and two particular films, *Duck Amuck*, and *What's Opera, Doc?* literally shredded all preconceived rules of design, color, writing, plotting and form.

On the whole, Jones took the chase and the trap to new heights of absurdity, almost making them his personal trademarks alongside large, soulfull eyes, innocence and pure naivete. Few animators have handled the aspect of insidious retribution via one's own scheming as well as Jones in the fantastic, ultimately viewable Road Runner cartoons.

Throughout his career, Jones has maintained one of the highest levels of quality and sophistication seen in animation to this day. His cosmopolitan visions and themes of greed, love, hate and survival stand the test of time, remaining contemporary and entertaining for the past 35 years.

THE ART OF GEORGE BARR

UPON THE WINDS OF YESTERDAY is a magnificent new hardbound volume which features 54 full-color illustrations by the accomplished West Coast artist, George Barr. Over the past half dozen years, Barr has emerged to the forefront of the fantasy art scene. Fellow-artist Tim Kirk calls this Hugo Award recipient, "one of the few, true authentic Renaissance men left on this planet." Barr's art is diversified, an exciting blend of science-fiction and fantasy, of whimsey and pathos. Its subjects are a synthesis of beauty and horror, of kindness and fear. It succeeds—grandly—because of its remarkable delicacy and because it is a mirror for Barr's imagination and understanding. Much of the art comes from the libraries of private collectors, and is *published here for the first time*. **UPON THE WINDS OF YESTERDAY** is 8½" x 11" in size, 141 pages printed on high gloss enamel paper. Each book comes with a *personally signed book mark by George Barr*. $25, plus .75 postage and handling.

ADAMS BRUNNER CHAYKIN GIORDANO SIMONSON STARLIN STATON

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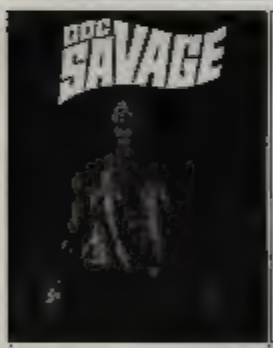

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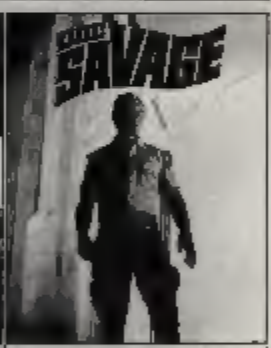

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THE LAST CELT is the definitive book on Robert E. Howard! Glenn Lord's massive (416 pages) hardbound volume is divided into four sections, each of which could be a book in itself: an *Autobiography*, written by REH; *Biographies* by Lovecraft, Lord, E. Hoffman Price, others; *Bibliography* listing all of Howard's works; and *Miscellanea*, a collection of letters, maps, pulp cover reprint, photos, much more. $20.00 plus .75 postage.

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MORE MAGIC OF FRANK FRAZETTA

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THE SENSUOUS FRAZETTA

THE 1977 FRAZETTA CALENDAR is now out of print and has become an *instant collector's item!* Here are a dozen paintings which did not appear in **The Fantastic Art of Frazetta**—though some originally saw print as Robert E. Howard and Burroughs' paperback covers, and were afterward repainted by Frazetta to further refine their beauty and impact. In addition, the calendar features a double-sized print of CONAN THE BUCCANEER. While they last $7.00 plus .50 postage.

1977 FRAZETTA CALENDAR

HAPPY HOLIDAYS
FROM ALL OF US...
...TO ALL OF YOU

From LITTLE to NEMO LITTLE NEMO

Animation, as a form of expression, had been a reality long before Edison decided to invent the motion picture projector. In the late 19th century, the concept of "persistence of vision" had become assimilated into the popular culture. It was during this period that clever entrepreneurs and progressive entertainers devised spectacular methods of displaying sequential drawings as short, animated entertainments far removed from the minimal exposure accustomed to common flip-books. These simple cyclical series of movements heralded the first appearance of animation as an art form in America. As the motion picture quickly progressed from a pleasant diversion into a viable form of entertainment, the concept of animation went through revolutionary changes.

The early 20th century saw the character and disposition of animation take shape. The initial impetus was provided by Winsor McCay, a famous newspaper cartoonist who decided to attempt to animate some of his comic strip characters. His **Little Nemo** (1908) formalized the nature of animation for generations to come, and was followed by experimentations with a part live, part film vaudeville act entitled **Gertie the Dinosaur** (1914). The rest of McCay's career was divided between his film ventures and his comic strip and editorial cartooning.

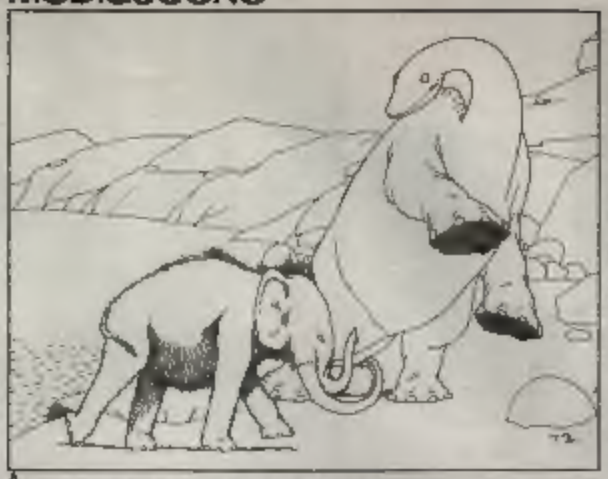
Regardless of the fine and delicate animation produced by McCay, his films inspired a host of imitators whose animation was crude and merely designed to show movement from point to point. A lack of sophisticated animation caused the form to take a subordinate role in the history of the cinema at this time. The bright spots associated with the work of cartoonists like George Herriman with his weird, surreal **Krazy Kat** cartoons, as well as the amusing **Mutt and Jeff** cartoons produced by the Raoul Barre studio, did not overshadow the glut of dull animation being produced in the teens and early twenties.

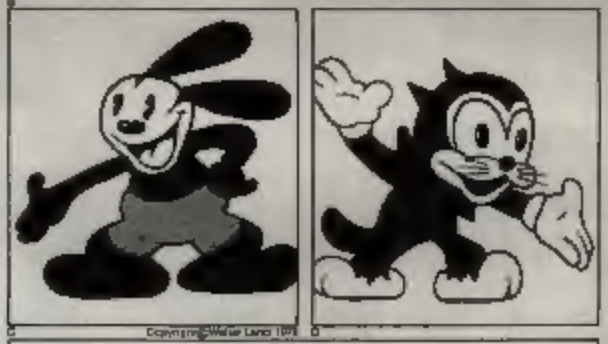
Most of these early filmmakers operated from the East Coast. The producers would hire cartoonists and local artists to grind out film after film, then, the trend in filmmaking shifted to Hollywood. One of the most important emigrants to Southern California, in terms of the history of animation, was a mid-westerner named Walt Disney. Disney appeared at a time when animation was in serious need of rejuvenation.

For the most part, the products that came out of the Jazz Age were well made, yet lacked inspiration. The humor was strained. Even Disney's series of "Alice" cartoons were remarkably bland. The coming of sound burst onto the scene, and animators like Disney and Max Fleischer were quick to capitalize on it. Major competitors, such as Paul Terry, Walter Lantz and Charles Mintz, would follow their lead.

What Disney did with his **Silly Symphonies**, and Fleischer, did with his "song cartoons," was to rechannel the direction of popular animation. Fleischer, working with Dr. Lee De Forest, one of the most creative and influential forces behind the development of talking pictures as well as television, created the first sound-on-film cartoons. These efforts were simple exploitations of sound effects and musical sing-alongs which were complimented by the skillful animation of the Fleischer studio. It was 1924, a good three years before talkies became a part of the general consciousness. Dr. De Forest's work with the Fleischers was not widely received because the films would usually be shown in silent versions. It wasn't until 1928 and Disney's *Steamboat Willie* that sound cartoons really were accepted and, in fact, desired.

These achievements of sound and, eventually, color detail the more obvious public image of animation. Yet throughout this period there was a great deal of experimentation being done with the form of animation. Following in the almost forgotten footsteps of Emil Cohl, famous cartoonist and illustrator, Tony Sarg embarked on a series of silhouette cartoons. Using cut-out figures, Sarg would manipulate a cast of characters through





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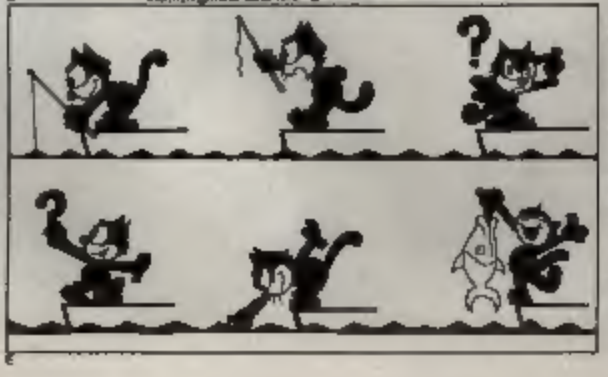
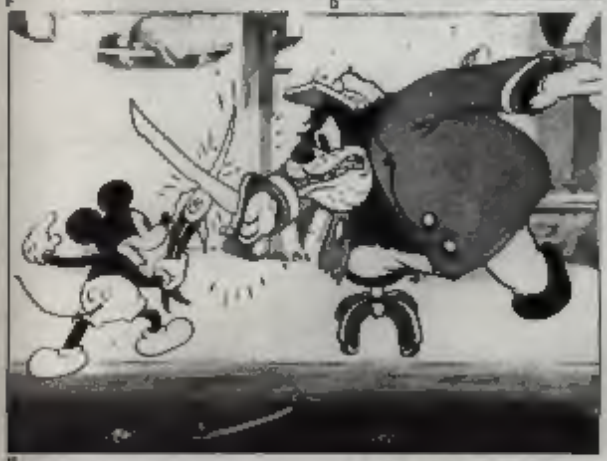


ILLUSTRATIONS: (A) **Gertie the Dinosaur**, reproduced from the original drawing made on rice paper. Note the sequence number in the lower right corner. B) **Little Nemo in Slumberland**, a typical night's work. C) **Oswald the Rabbit**, the original Walter Lantz version. D) Krazy Kat, from the Charles Mintz series of the 1930's. E) Pat Sullivan's unflappable feline **Felix the Cat**. F) Ub Iwerks animation drawing from the first Mickey Mouse cartoon, **Steamboat Willie**. G) The one-sheet poster from Disney's 1933 classic **Building A Building**. H) Mickey duels with Pegleg Pete from the 1934 cartoon **Shanghaied**. I) Atmosphere pencil study for **Snow White**. J) **Snow White and the Seven Dwarfs**. K) The dinosaur sequence from **Fantasia**. L) Original animation drawings from *The Sorcerer's Apprentice* sequence of **Fantasia**. M) Lobby card from Ub Iwerks' **Summertime**. N) Paul Terry's irrepressible **Mighty Mouse**. O) **Andy Panda** from the Walter Lantz Studio. P) The evolution of **Woody Woodpecker**.



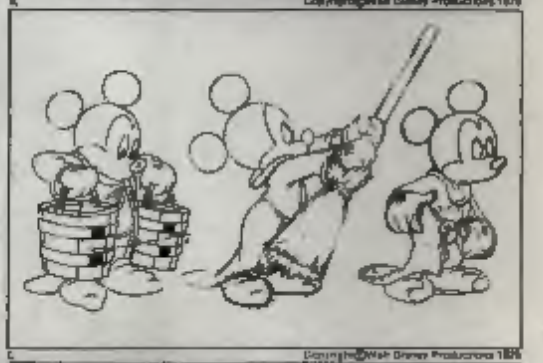
a shadowy landscape of sparsely populated buildings and obstacles. The results, although not widely distributed, were impressive ventures in the graphic design of animated cartoons.

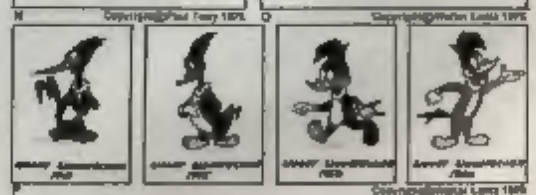
Experimentation also took place on another level in regard to animation. In Europe, artists like F. Leger and Man Ray began to produce experimental films. Man Ray, an advocate of dadaism, brought a weird, confusing and yet highly stylized character to his films. Leger, a cubist, tried his hand at true animation. This resulted in a sequence in his classic **Ballet Mechanique**, in which Charlie Chaplain appeared as a disjointed cubist portrait who danced around and eventually rearranged himself into a variety of cubistic designs.

These unusual variations did not go unseen in America. Set designers like William Cameron Menzies took time to try and recapture the experimental flavor of the European's exotic forms of animation on his unique animated short, **Sorcerer's Apprentice**. The late 1920's and early 1930's also saw a number of European film artists migrating to America, bringing with them not only a sensibility which reflected a more serious vision of animation, but also style and technique which inspired those who worked with them. One of the foremost animators in this abstract school was Oskar Fischinger. Called to Hollywood by Paramount in the mid-1930's after his magnificent abstract films (which synthesized a unique blending of sound, image and color) had won him world wide recognition, Fischinger continued to experiment and produce films with an exciting unity of geometric forms and synchronous movement.

Regardless of the importance of the work done by these pioneers, the majority of filmgoers in the early '30's and '40's were exposed to an entirely different form of animated material. Along with the more commonly discussed Disney and Fleischer products, others studios have contributed to the pantheon of American animation. Foremost on the list is the work done at Warner Brothers with their host of commercially entertaining creations. It wasn't until the late 1930's that the characterizations of Porky Pig, Daffy Duck and Bugs Bunny were given rudimentary form. While for all intents and purposes, the true definition of these Warner Brothers' icons did not develop until well into the 1940's. Yet the forming years of development and experimentation, the period between *Sinkin' in the Bathtub* (1930) and *A Wild Hare* (1940) did contain fabulously inventive directors and animators working on projects far removed from the character studies associated with the classic Warner Brothers cartoons.

Besides the obvious "lighthouse" work provided by such talents as Fred "Tex" Avery, Bob Clampett and Chuck Jones, Warners was graced by the





uncommon skills of such fine animators and directors as Hugh Harman, Rudy Ising, Fritz Freleng, Frank Tashlin and Art Davis. These men were responsible for a majority of the early **Looney Tunes** and **Merrie Melodies**. Their work was both primitive (in comparison to the lush flamboyance of the Disney cartoons of the time) and overly repetitious; the mini-musicals which would exploit the most popular tunes of major Warner Brother's pictures. Nevertheless, the early Warner's efforts by Freleng and the rest were able to keep audiences amused long enough to place Porky Pig, Daffy Duck et. al among the most loved animated creations to hit the screen.

Frank Tashlin, whose proclivities ultimately led him into feature film direction, made the rounds through most of the major studios as an animator and director before concentrating on live action. Initially hired to work at Warners, Tashlin found the attitude of Leon Schlesinger to be constricting. He moved over to MGM where after working as an animator for JB Iverks on Flip the Frog cartoons, he decided he was better off back at Warners. It was during this period that Tashlin directed a series of Porky cartoons as well as a number of films in which magazines and household items weirdly come to life. His work at Warners served as a springboard, when in the early 940's he moved to Columbia to become the head of production on their animation unit. During his stint at Columbia he was responsible for initiating the classic Fox and Crow series. Still unable to find adequate freedom, Tashlin, after a brief stay at Disney's studio, returned to Warner Brothers. His cartoons are characterized by a strong visual fluidity and a solid sense of structure and geometric design. Tashlin's best films at Warners- *The Case of the Stuttering Pig*, *Plane Daffy*, to name just a few- reflect a sensibility and taste that make the wild and spontaneous movements inherent in his cartoons seem effortless and rather inspired.

Tashlin was not only animator who moved around during these formative years. Harman and Ising, a team of sorts, were responsible for the early **Merrie Melodies**, and worked at various studios. After virtually creating the original Warner Brothers cartoon production unit and offering the world such charming creations as Bosco and Honey, they decided to plant their roots in the soil at M G M. It was here that the names Harman-Ising (their real names) became associated with a finely crafted animation vision of the world not far removed from the luxurious-ness found in the work of the Disney cartoons at that time.

The difference between Harman-Ising and Disney was in terms of sensibility. Where Disney tried to be the common exponent for a broad spectrum of people and attitudes, Harman-Ising's work tended to draw from the Warner's motif of character isolation and extrapolation, so that on the surface, their films appear to be innocent expositions of animals endowed with very human failings and unfulfilled dreams. However, in cartoon masterpieces like *Bottles*, the true dynamic nature of their distinct unreal is explored with style and excitement. In *Bottles* the dreams of a druggist turn into a grotesque nightmare as he becomes an ingredient in a strange concoction. Harman seemed to be most concerned with the element of movement and the ability to stretch characters into absurdity far beyond the limits of natural extension. Ising, on the other hand, appeared to be more at ease in dealing with the problems of creating a complete and identifiable environment both visually and stylistically.

Harman-Ising's cartoons were not always the most clever products produced, yet they maintained a strict visual formalization and simple unity (even in such obtuse films like *Bosco in Bagdad*, in which their earlier creation is transformed into a "Sambo-like" character besieged by a civilization of frogs). The incongruities flourishing in their films could be overlooked in favor of fascinating sequences of animation which have since become timeless fixtures.

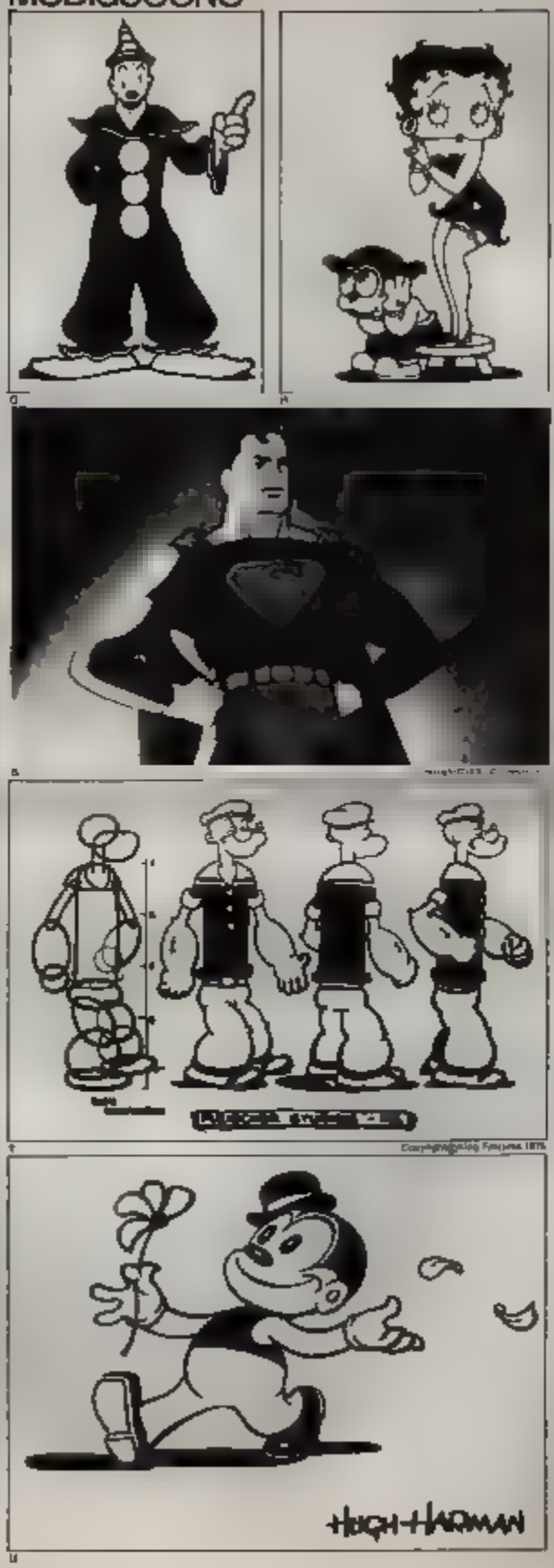
Another man whose work as an animator and producer would span several decades was Walter Lantz. Coming into his own as the developer of the Oswald the Rabbit series for Universal, Walter Lantz quickly became a prominent figure in the animation field. In the late 1930's, his studio created another character, Andy Panda. Until then, Lantz's creations (outside of his gruff trio of chimpanzees) were relatively sympathetic characters who functioned in a subsidiary society, with Andy Panda existing as the most cloying of the Lantz Studio creations. It was only a matter of time before Lantz would have to give in and create one of the most important animated personalities to find a home on the screen. His masterpiece of kinetic movement and zany vitality was the slightly wacky redhead, Woody Woodpecker. Lantz remained a conscientious film-maker even through the frills of his final work, Chilly Willy.

Alongside Walter Lantz, another relatively independent producer by the name of Paul Terry was involved with animation from the silent period well into the age of television animation in the late 950's. Although his initial Farmer Alfalfa cartoons had a strange earthy charm about them, and his Terrytoons during the 30's featuring characters like Gandy Goose and Dinky Duck were cleverly animated, his most honored creations did not materialize until the 1940's. Extrapolating on the Superman-theme, Terry created a mouse with supernatural strength, which he dubbed Mighty Mouse. In this series of cartoons, inhabitants of a mouse-oriented society would be endangered by a villainous cat. At the point of total hopelessness, Mighty Mouse would appear with operatic gusto and vanquish the cad who was responsible for upsetting the natural balance of order. Shortly after this series of cartoons, Terry decided to trace the career of a pair of basically dishonest magpies, Heckle and Jeckle.

There was a unpleasantness present in Terry's cartoons which almost defies classification. His characters were possessed of a dreary quality and impending instability. Merely watching these cartoons brings about a feeling of dis-orientation and taps Terry gave his cartoons a style which rejected the formal naturalism found in Disney and Harman and Ising's work. He would be constantly involved with moving beyond the normal barriers and creating extravagant movements and reactions in his cartoons. It is not surprising that his films, in a sense define what animation is all about. Terry had the ability to move drawings to suggest a quality of animated life existing in a fabricated environment. Only as he saw it that environment was as rigid as hell. The films he made were examples of the animator freed from the pure rigidity of naturalistic cartooning.

Before getting too far away from the 1930's it is important to mention the smaller independent producers such as Amadee Van Buren and Charles Mintz. These producers generally located on the east coast, were the last remnants of the 'skirt and jail' era of animation, who either folded in the 30's or were ingested by the major studios. Mintz's Scrappy and Van Buren's Tom & Jerry had goofy humans rather than the famous cat and mouse team seemed to be the only substantial products to come from these studios. They did, however serve as a training ground for a number of great animators. Most of the products coming from these small independent studios is now quite obscure. What little turns up suggests a style of animation that is at once both interesting and unmemorable.

An animator who made certain that his films were memorable was George Pal. Coming to America in the mid-1930's from Europe, Pal began work on a series of cartoons for Paramount known as **Puppetoons**. In these films utilizing articulated mod-



ILLUSTRATIONS 1) **Koko the Clown** from the Fleischer's famous Out of the Inkwell series. 2) **Betty Boop**. 3) The classic **Superman**. 4) Early studio model sheet of the one and only **Popeye**. 5) Hugh Harman's **Bosko**, from an early MGM cartoon. 6) **The Fox and The Crow**. Columbia's zany cut-ups. 7) The ultimate loser, Chuck Jones ever-optimistic **Wile E Coyote**. Both the original animation drawing and the completed cel are shown. 8) The original cast from Hanna-Barbera's Huckleberry Hound; Jinks Pixie and Dixie, Yogi Bear, Huckleberry Hound and Boo-Boo. 9) Robert Crumb's impetuous feline from the 1974 production **Fritz the Cat**.

als. Pal created a bright and whimsical fantasy world filled with the wonders of a child's imagination. During this Puppetoon period, Pal created a character known as Jasper. It was through this young black adolescent that Pal detailed the impressions of coming of age in America. His cartoons were designed with wild, oblique camera angles and highly expressionistic sets. After several years as an animator Pal enjoyed the success of being one of the most honored producers of science fiction films in the 1950's. His Puppetoons were a unique accompaniment to the more obvious forms of animated short subjects found in American films at the time.

The 1940's were a critical period in the development of animation. In one sense, the achievements of the thirties had reached a plateau. The introduction of color and multi-plane techniques had given animators the freedom, although an expensive freedom, to regard animation in much the same way as live action film-making. As Chuck Jones puts it, "The greatest laboratory of animation was the Disney Studio between 1933 when **The Three Little Pigs** came out on through **Fantasia**. There is nothing to compare with it. All the real of animation put together does not in any way equal the experimenting done by Disney."

These tremendous advances, both in terms of Disney's product as well as Fleischer's innovative work were inadvertantly disrupted by the advent of the Second World War. For Fleischer it was his incredible Superman cartoons that became sacrificial offerings to placate the economic gods of war. These cartoons were so expensive to produce and distribute, seeing that Paramount wanted to recoup their money almost immediately) that they were eventually cancelled. When the Fleischer studio closed in 1942 Paramount opened its Famous Studios and hired Max Fleischer to supervise operations.

Disney felt the pressures of the war in another way. His initial failure with **Fantasia** (completed by a later strike in 941 and his ninety of war oriented cartoon ventures (Victory through Air Power, etc.) caused a change in his string of monumental cartoon successes. His cartoon features became anthologized in films like **Make Mine Music** and **The Three Caballeros**. It became increasingly difficult to suspend the disbelief of audiences after the brutal realities of the war.

Warners was in a more stable environment. Their short subjects continued almost without incident. What little friction there was came in the development of new characters. Of the many new personalities thrown onto the screen by the Warner's animators very few survived - primarily, Tweetie Pie created by Clampett and a more anonymous skunk named Pepe LePew. The first real hint of impending doom came when Columbia Studios closed their animation unit in 948, and a new studio called United Producers of America released their animated product through Columbia. The initial formation of the U.P.A. studio was both a blessing and a threat.

The formation of U.P.A. by Steve Bosustow came as a reaction against the style of animation advocated by Disney and the other major studios. The U.P.A. style rejected full animation in favor of a more flexible approach. Although the Columbia cartoons were not the most successful in the world, they did follow the general trend of full animation. With their demise and subsequent replacement by Bosustow's style of animation the entire foundation of animated filmmaking was challenged. The modernistic settings with windows and doors hung in mid-air and the adoption of limited animation in terms of movement and expression characterized the U.P.A. cartoons. Initially they were recieved with uncommon approval. Their arrival did much to defiate the public acceptance of Disney's style of animated film-making. Even the other less formalized studios like M.G.M. and Warners began to adopt the U.P.A. style on a limited basis.

All of this controversy and animated games-playing could not forstall the reality of animation's growing unimportance to motion picture distributors and exhibitors. The rise of television in the 1950's was the final blow. Most of the theatrical short subjects, especially animated ones, were terminated. Hannah and Barbera fused the rationale of U.P.A.'s limited animation with a combination of flat and detailed backgrounds, and embarked on a series of television cartoons. Paul Terry did the same with his Tom Terrific series incorporated into the **Captain Kangaroo Show**. The end came all too quickly for animators and directors whose films of the 1930's and 1940's are now considered classic.

The only studio who continued to make animated features with relative success was Disney. His efforts though somewhat lackluster did provide a means of expression for animators. Many of the more prominent directors, "Tex" Avery for example, rechannelled their careers into making television commercials. Others, like Chuck Jones, have survived due primarily to their work on television specials. It has only been in the past few years that animation has begun to experience a renaissance in terms of public acceptance.

Recently a number of animated feature films have been produced and received with relative success. The chaotic and rumpusing productions like **Fritz the Cat** (1972) **Heavy Traffic** (1973) and **Coonskin** 1974) point up the lack of clear direction in more influential producers and directors. There are brilliant sequences of animation found in each of these films, but the reality of the situation is that they are not tied together with any pure creative esthetic.

Richard Williams, a truly brilliant animator has embarked on a project which is currently nearing completion and should be released by the end of the year. He has taken Johnny Gruelle's characters Raggedy Ann and Andy, and constructed a feature film around them, utilizing great animators like Grim Natwick and Art Babbit to give his film the look and texture it deserves. There is a feeling of style and taste to the film which harkens back to the more flamboyant era of animation.

Some other productions which seem to have fallen on hard times or are cursed with limited resources and inspiration are Ian Rao's production of **Metamorphosis**, a musical film detailing several stories in Greco Roman mythology and the convoluted **Wizards**, a film which has been beset by delays and title changes from the very outset. **Metamorphosis** has been returned to Japan, where the mother company will complete the film. **Wizards** initially scheduled to be released this year was held back indefinately perhaps with a release in 1977).

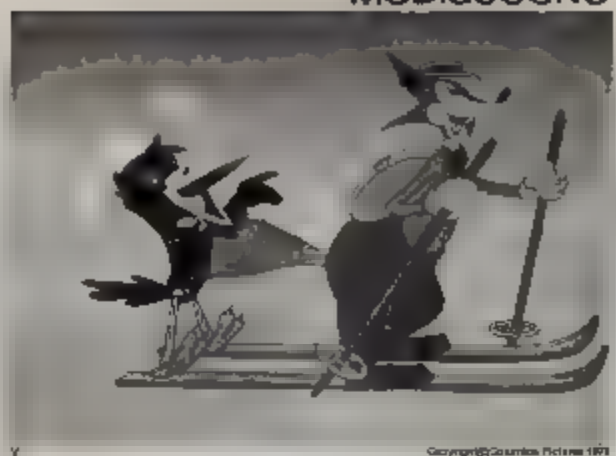
Whether or not the trend continues many comic book artists have become associated with these new productions. Mike Ploog designed characters and backgrounds on **Metamorphosis** and **Wizards**. Gray Morrow, Jim Steranko and several other prominent comic book artists have also worked on **Wizards** and other projects for that studio.

Probably the most interesting hint of the shape of things to come was mentioned by Wilkie to a major force behind the initial **Metamorphosis** project. In response to new projects on the horizon, he mentioned that negotiations were being started in order to secure the rights to **Little Nemo**. If this project is ever brought to full realization, the cycle of animation would be completed. From the early experiments by Winsor McCay in the first decade of the 20th Century to a full-length feature adaptation of McCay's magical Slumberland, the spectrum of animation would have returned to its origins.

An interesting speculation, yet as Chuck Jones muses, "These new animated feature film productions have had to come here in order to find people able to do fine character animation. Unfortunately the only artists who can animate that kind of thing are men of my generation. What is staggering is that Dick Williams is using Ken Harris who is 78, Grim Natwick and Art Babbit who have been animating for over 50 years!"

What is happening is not a renaissance of animation in terms of new young talent but rather a recycling of the original talent. If the new acceptance of animation is to survive beyond the experimentations of Jordan Belson and the Whitney Brothers computer animation, it is dependent on whether a crop of new animators can surface. Hopefully they will, bringing with them the excitement and fantasy of Disney, Fleischer and the rest - all rolled up into one.●

Carl Macek



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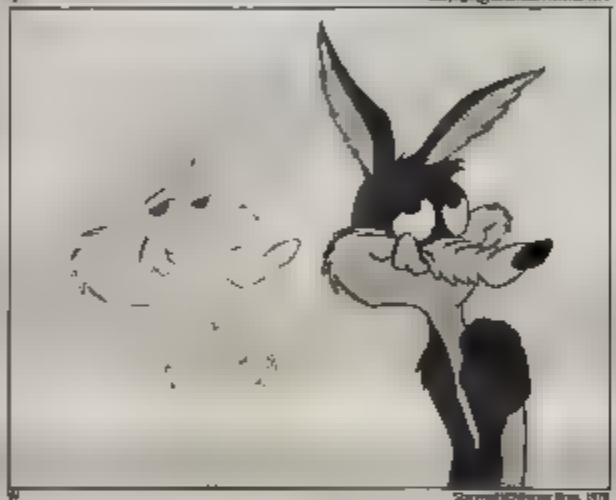

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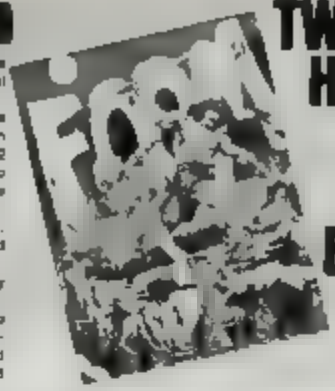

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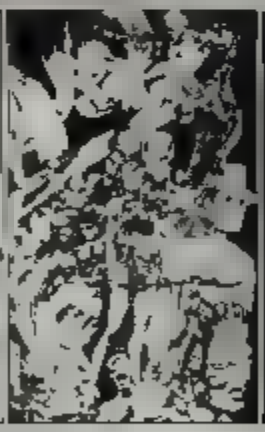

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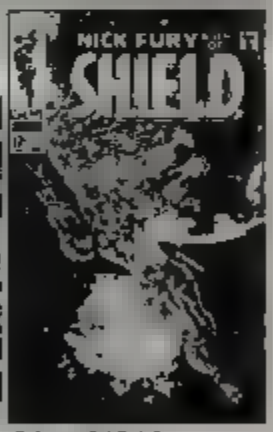

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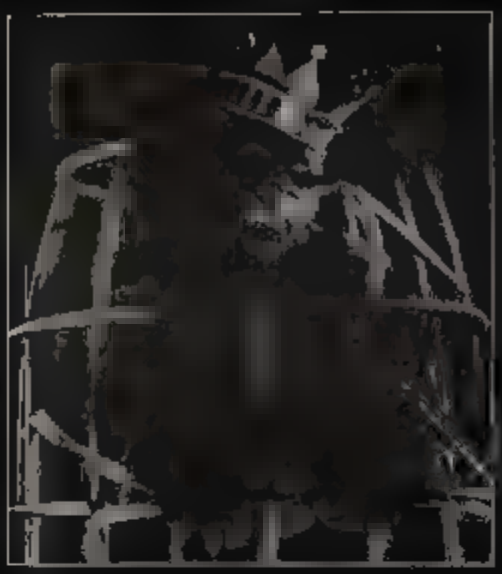
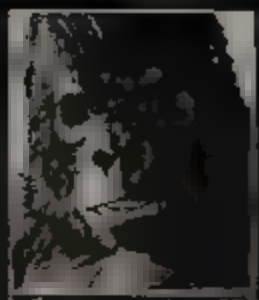
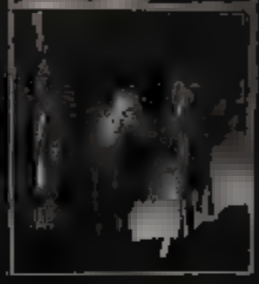






THE RETURN OF KING KONG

A dream come true. That is the impression one gets after looking over the production notes for Paramount Pictures and Dino De Laurentiis' new version of King Kong. It was, of course, only a matter of time before Hollywood got around to remaking the best-loved fantasy film of all time. Inspired by a desire to recreate a sense of magic and majesty in the movies now being made in Hollywood, producer De Laurentiis is planning a faithful rejuvie of the exotic retelling of the beauty and the beast tale. De Laurentiis hopes that with the best film he will be able to remind the world of the scope and grandeur that once belonged to Hollywood.

Rather than simply remake Cooper and Schoedsack's original story of a film company out to photograph the 'eighth wonder of the world,' De Laurentiis' screenwriter, Lorenzo Semple, Jr., has updated King Kong to the present. An initial expedition prospecting for oil in the South Pacific stumbles upon Kong. From there on, the goings-on on Skull Island reassume the essence of the original. Jeff Bridges plays as Fossett, an archeologist who shows away aboard the oil company's ship in hopes of tracking down rumors of a giant gorilla who lives on Skull Island. He functions as the contemporary counterpart to the role of Driscoll (Bruce Cabot) in the 1933 version. His romantic interest is played by Charles Grodin. Wilson functions primarily as an oil prospector and, after discovering the existence of Kong, turns his attentions to those of a theatrical entrepreneur bent on exploiting the huge gorilla. He is a rough, and more cynical interpretation of the Carl Denham (Robert Armstrong) character. The young woman chosen to play King Kong's fantastic interest, a role originated more than 40 years ago by Fay Wray, is beautiful fashion model Jessica Lange.

Casting then concentrating on the production needs of Skull Island and Kong's appearance in savage entertainment, this new version of King Kong describes in detail the beast's voyage to New York—an area totally absent in the earlier R.K.O. film. After the legendary theatrical disaster of Kong's opening night fiasco, the original finale takes place atop the highest structure in New York City, in 1933, this time it's not the Empire State Building, a steel and granite mountain amid the architectural topography of Manhattan. In 1976, the honor is bestowed upon the World Trade Center—one of the tallest buildings in the world. The ending remains the same for Kong. His new pet fall does not change through the intervening years.

De Laurentiis has brought an impressive group of people together in his production of King Kong. Utilizing the talents of John Guillermin to direct and Dino Wilson as producer, De Laurentiis hoped to cash in on the experience in handling spectacles filled with action and breath-taking thrills. Guillermin, a few years ago, directed both Allen's The Towering Inferno. Along with Guillermin, Richard Kline was named director of photography. Best known for his exquisite work on Cassel, Kline brings to King Kong a visual richness and vivid sense of reality. The production is designed by Academy Award-winner Dale Hennesy and Maria Chiari, one of Italy's top stars in the field.

King Kong has been planned down to the smallest detail. Hundreds of intricate story-board illustrations were drawn assuring that everyone involved with the production would be familiar with the look and feel of the film. On one of the biggest sets constructed in Hollywood since the 1940's, the cast and crew rehearsed the sequence of human sacrifice made to the mysterious Kong. The protective wall which served to keep Kong away from the villagers was constructed to a height of 47 feet. A following structure and another identical one [illegible]

Aside from taking a great deal of difficulty with the 40-foot mechanical monster (weighing 6½ tons and able to move its feet in a single stride) electronically connected by a complex hydraulic valve system, the special effects of King Kong should prove to be spectacular. The giant ape designed by Carlo Rambaldi was originally designed to be like the giant Kong personae in the film. The huge robot was gifted with the ability of 15 separate hand movements, with a variety of moving features and masks for a variety of expressions. This mechanical attempt will be used in many of the spectacular sequences in King Kong. To embellish their product still further, the film's designers have utilized a specially made-up actor to portray Kong in tight close-ups, and produce a more realistic impression of him as opposed to the huge robot. The entire film's special effects will be a far cry from Willis O'Brien's animated stop-motion-photography, yet the producers hope to create the same sense of excitement and awe as did the earlier film.

From the outset, King Kong has been accustomed to a healthy and very active publicity campaign. The first real exposure for De Laurentiis' Kong project came in the selection of an actress to portray Dwan, the woman who ultimately spells doom for the king of Skull Island. After an exhausting search for someone who would be able to capture the intrinsic beauty and naturalness of Fay Wray's earlier Ann Darrow, De Laurentiis gave a virtually unknown actress (although a very prominent fashion model) the quintessential role. Jessica Lange tried out for the part on the recommendation of her fashion mentors.

An attempt by the studio to let the viewing public know of the forthcoming version proved to be more than expected. The simple announcement of production beginning on King Kong with an opportunity to receive a free [illegible]

the World Trade Center was regarded to with incredible zeal. The astonishing publicity [illegible] that had sprung up around De Laurentiis' film began to take on a specific character. Many newspapers, particularly those here who are real aficionados of the fantasy genre, were concerned about the mechanical intricacies of the monster itself.

In a move designed to satisfy many of the [illegible] fans and also provide a large crowd to serve as background for the actual filming of certain scenes in King Kong, De Laurentiis staged a gigantic "open house" in which people from the Southern California area could actually speak and participate in a few select scenes while getting a preview glimpse of the amazing mechanical effects. Again, [illegible] response to this attempt to bridge the gap between film maker and audience was tremendous.

Whatever the reaction to De Laurentiis' final product, it should not be compromised by subject ing it to a scrutiny based solely on comparisons to the original movie version. De Laurentiis is attempting to bring back a sense of grandeur to the movies. He is in a sense, trying to find the elusive elements of spectacle which at one time was a mainstay in Hollywood filmmaking. The original King Kong came at a time when the Depression was at its lowest level. The exotic thrill and dynamic presence of King Kong served to pull audiences away from their worries and lead them into a world of pure escapist fantasy. Over the years, R.K.O.'s King Kong has been elevated to classic status a milestone in early talking motion pictures. The King Kong of 1976 should also prove to be a lush escapist film. The difference is in anticipation. What audiences expect to gain out of the new King Kong is a dose of magic served up by a group of film makers dedicated to the pursuit of [illegible]

DOC SAVAGE WANTS YOU

to be part of his world of action and adventure by becoming a member of the **DOC SAVAGE BROTHERHOOD OF BRONZE**. Now commencing rolling over 40 years as a relentless champion of justice, the dynamic Man of Bronze is organizing all his readers, fans and collectors around the globe. His purpose is simple: he wants YOU to become a member of his elite team of adventurers, to be part of the fun and the future of this exciting, new movement. ● **The BROTHERHOOD OF BRONZE** is the only authorized organization dedicated to Doc Savage—and as such comes with an **OFFICIAL MEMBERSHIP PORTFOLIO** created exclusively for this purpose. ● As a member of the alliance, you'll receive a beautiful, bronze-finished **IDENTIFICATION CARD** inscribed with the original Doc Savage Pledge and the Man of Bronze symbol. The card will also carry **YOUR OWN INDIVIDUAL CODE NUMBER** assigned by Doc and recorded in his secret files for future reference. EARLIEST ENTRIES WILL GET THE LOWEST NUMBERS. ● A special **BROTHERHOOD OF BRONZE BADGE** featuring a portrait of Doc Savage is also included (and guaranteed to become a rare, sought-after collector's item in the years ahead). ● Members will be kept up-to-date on Doc's latest happenings in fiction and on film, and find a wealth of strategic data from the 30's on a **SPECIAL BULLETIN** which accompanies the portfolio. ● **LIMITED OFFER: A COMPREHENSIVE INDEX** will chronologically list the pulp exploits of Doc Savage including the title and date of their original appearance—WHILE THEY LAST! ● The entire package comes in a specially illustrated envelope you'll want to save. None of these items will be available in stores or from other sources. **REMEMBER** all members are entitled to attend exclusive club activities such as exhibits, lectures, film plays and meetings simply by showing their ID cards. ● Don't miss out—join the **BROTHERHOOD OF BRONZE** today. Send $2.00 plus .50 postage and handling: you'll never be SUPERAMALGAMATED again!

Order yours now!

Did you know that thousands of readers have been clamoring to learn more about his fantastic adventures—and he's dying something about it! The Shadow is rallying all those who've shrouded in his exploits over the years to forward a top priority communication called **THE SHADOW SECRET SOCIETY**. For the first time in over 35 years, the Master of Darkness is granting his wish so that YOU can become a trained agent in his corps of patriots and heroes. As an agent, a special assignment may be waiting for you now! ● The **SHADOW SECRET SOCIETY** is exclusively for those who have followed his crusade and kept pace with his assault against the forces of injustice. As a member of the **SHADOW SECRET SOCIETY**, you'll become a collaborated agent in the Shadow's network of operatives. As proof, you'll carry a unique midnight-black **IDENTIFICATION CARD** bearing the Shadow's features on one side—and your own personal fingerprint, **MACHINE-READ** beneath on the opposite. ● In addition, a **SECRET SOCIETY BADGE** to be worn for purposes of identification is included with every membership kit (this is the equivalent of the original Shadow Pin—but it's first and better!). ● A **SPECIAL BULLETIN** packed with art and articles also comes with the kit, and features a look at everything from the pulp and radio adventures of yesterday to the books and films available today. ● **BONUS—WHILE THEY LAST!** A complete **MASTER CHECKLIST** of the Shadow's pulp epics will also be sent. Both kits, Taken from the Secret Files of Maxwell Grant, are also the ultimate status and dates along with an appropriate space to check off each book as it is added to your collection. ● The entire membership kit, ready for a **SPECIAL INTRODUCTORY OFFER**, MEMBERS all members are entitled to attend exclusive club activities such as exhibits, lectures, displays and meetings simply by showing their ID cards. ● Membership kits **WHILE THEY LAST** are available in stores or shops anywhere. Because it's another of the Shadow **MEGA** discounts (send $2.00 plus .50 postage and handling—and Burbank will mail your membership kit to you immediately).

TWO ADVENTURES NOW IN A SPECIAL PULP SIZED REPLICA EDITION!

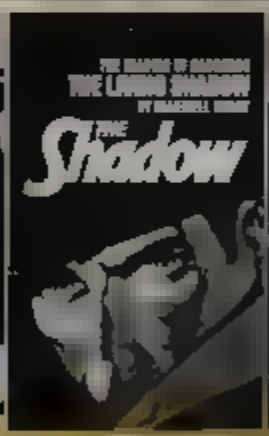
THE SHADOW'S BACK this time in two of his most baffling and bizarre adventures. Long out of print these two books are available now in a single volume a handsome facsimile edition that duplicates the color and excitement of the original pulps. In **The Crime Oracle**, the Master of Darkness battles The Head, a gruesome dismembered spectre whose terrifying presence rises from the underworld. In the second thriller, The Shadow glides through the perilous mazes of Chinatown to pull the fiendish **Teeth of The Dragon**.

ORIGINS OF THE PULP HEROES FEATURED IN MEDIASCENE 14

Revealed at last! The secrets and origins of the greatest crime-fighters of the 30's Pulp Era. Take a penetrating look behind the masks of such mythic crime-busters as The Shadow, Doc Savage, The Spider, Operator #5, The Phantom Detective, The Avenger and many more. MEDIASCENE 4 reveals their inspirations, illustrated with a wealth of original pulp covers in a special pulp-oriented issue highlighted by a cover and a poster of Shadow comes spread by Mediascene which introduces the **Shadow Secret Society**.

A PAIR OF VINTAGE SHADOW POSTERS FROM THE THRILLING 30's

We've just located two of the rarest and most unique items in the Shadow collection: a pair of posters from out of the turbulent 30's. Drawn in the style typical of the era, these striking posters were originally used to promote the master crimefighter's adventures in the pulps and have long since been lost to the ages. Now we've reproduced on quality stock these vintage posters are offered here for the first time. Printed in midnight black and crimson red, use the order form to get yours.



COMPLETE SERIES OF EARLY SHADOW MYSTERIES IN PAPERBACK BOOKS!

Who knows what evil lurks in the hearts of men... The Shadow knows and you can too if you keep up with his latest exploits now available in paperback form. You can get the first six paperbacks for $6.00 and .50 postage and handling. This set contains **The Living Shadow, Hands in the Dark, Mobsmen on the Spot, The Black Master, Double Z** and **The Crime Cult**, the greatest ever. A must for all Shadow readers and collectors!

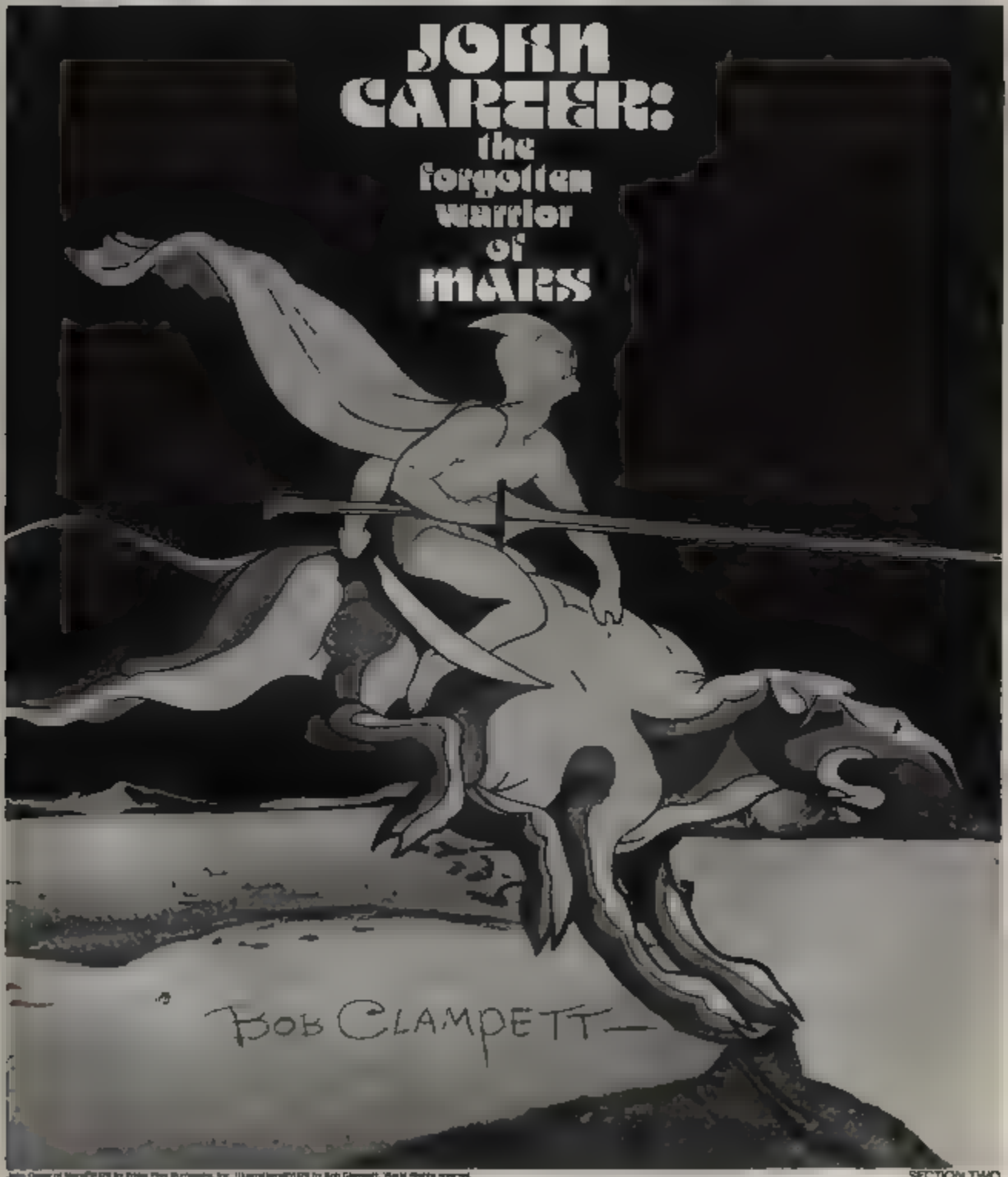
SIX NEW THRILLERS FROM THE SHADOW SERIES AVAILABLE NOW IN PAPERBACK

More fast-paced adventure reaped from the weed-choked crime files of the mysterious master of darkness. The Shadow strikes again in six more exciting paperback thrillers. His second set of Shadow sagas including **The Red Menace, Moo, The Rampaging Rajah, The Silent Seven, The Kings of Crime** and **Shadowed Whitlers**. Bring your Shadow collection up to date with the latest exploits from the secret files of the pulp's greatest avenger.

AMERICA'S NEW MAGAZINE OF POPULAR ENTERTAINMENT

MEDIASCENE

JOHN CARTER: the forgotten warrior of MARS



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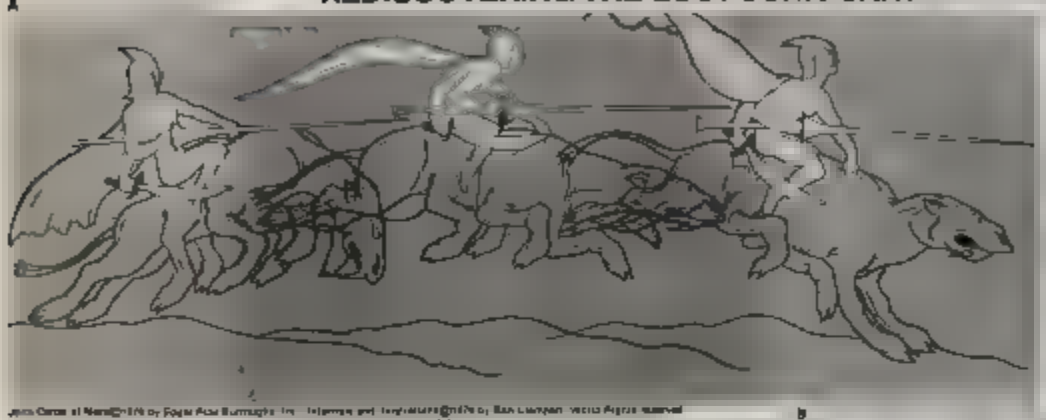
303 CLAMPETT ON MARS

REDISCOVERING THE LOST JOHN CARTER FILM

A



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This year was 1935.

The world was in the grip of one of the most devastating economic depressions in recent history. Hitler has begun his frightening quest for power. Meanwhile on a large ranch in the San Gabriel Valley an area now known as Tarzana, two titans were hard at work creating a milestone in the history of animation. Not to present the initial meeting of Edgar Rice Burroughs and a young animator named Bob Clampett as an earth-shattering event the plans laid down at this informal conference would eventually lead to one of the most interesting, although prematurely aborted situations to develop in the field of animation since the advent of sound. As Clampett recalls the chain of events surrounding the project:

"I had been fascinated with the Burroughs books since I was a youngster, especially the Mars books. Then when I got into animation I became interested in these books from a professional standpoint. Animation is a technique, a medium that could go in many directions far beyond, say the little 'Porky Pig' cartoons that we were making at the time. Realizing the potential of a fantasy series of cartoons based around Burroughs characters, I went out to Tarzana to see Burroughs and tell him that I would like to film and sell a series of cartoons adapted from his Mars stories.

The results of this conversation came as quite a surprise to Clampett. It seems that Burroughs was quite an afficionado of the film industry having just organized his own production company which turned out a relatively authentic Tarzan film starring Hermah Brix (Bruce Bennett) entitled **The New Adventures of Tarzan**. Furthermore, Burroughs was also familiar with Clampett's work at Warner Brothers. He was quick to grasp the possibility of seeing another of his creations brought to the screen, particularly from someone whom he could trust to capture the real flavor and spirit of adventure present in the John Carter books.

"I think that Edgar was more interested in having his work translated into movies than any other media. Also, interestingly enough, at one point in his career Burroughs had a desire in becoming a cartoonist himself. Intrigued by the possibility of this animated series, Burroughs saw only one problem preventing the project from getting under way. Although he knew a great deal about live-action film production as far as animation was concerned he was completely in the dark.

It was at this point that

> **"Edgar was smart enough to understand that one couldn't literally translate his Mars books into animation"**

Burroughs recognized that if the Carter books were to be translated into cartoons he would have to depend heavily on Clampett to oversee the entire project. This was exactly the type of working arrangement that Clampett was looking for. Once given the go-ahead he would begin to set up his own independent studio in association with Burroughs and proceed with the revolutionary project. The situation seemed ideal, almost too good to be true. Unfortunately the film business is often fickle and does not always exist solely on ideals. Nevertheless, the stage was set with Bob Clampett and Edgar Rice Burroughs eager to start.

The first step was to design a test reel which would allow for both an objective visual portrait of the characterizations and movement of John Carter and his cast of adventurers, while showing that Clampett was able to animate figures realistically (as opposed to his more fanciful handling of funny animals in his Warner Brothers films). Animating human figures for the purpose of dramatic story telling was something that had never been done so much effort-keeping in mind that this project was several years ahead of Walt Disney's **Snow White**, which had the distinction of being the first real success with figure animation in America.

"Burroughs, in the meantime, spoke to Metro-Goldwyn-Mayer about the John Carter project. The idea of an adventure cartoon series seemed to intrigue them also, seeing that their animated short subject material was not really satisfactory to them. So the possibility of having a Burroughs series seemed ideal. Now it wasn't just a question of making some test footage to satisfy Edgar but also to have something to show to the people at MGM.

About this time Burroughs son, John Coleman, became interested in the project. He would serve a dual purpose working with Clampett. Edgar Rice Burroughs felt that everything was proceeding smoothly and since he must devote his time to other more pressing matters, thought that John Coleman, an artist in his own right could serve as a liaison for the project while providing artistic contributions.

Clampett was responsible for plotting the story. He worked up an original idea utilizing the characters found in the Mars books. John Carter, the hero from Earth; Tars Tarkas, the four-armed (mark Princess Dejah Thoris, as well as the wonderful zoological oddities like the calot and the eight-legged Thoat. The story would use Burroughs' books as a springboard in order to explore the fascinating environment of the intiona rad planet.

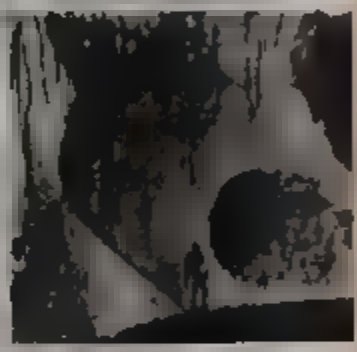
B

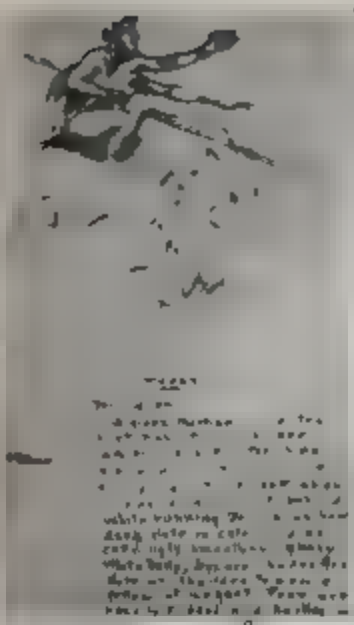
"Edgar was smart enough to understand that one couldn't just literally translate his Mars books page by page, into animation. It just would not be cinematic. So he gave me a great deal of freedom to dream up and be inspired by his writing and develop a cartoon story on my own.

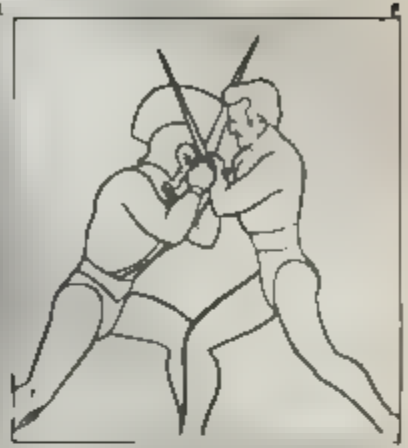
The story that Clampett came up with dealt with an incident he would later adapt for his Beany & Cecil puppet show. The basic plot concerned a group of strange people who lived in the mouth of a volcano. These people would emerge in rocket ships to attack and plunder the cities of Barsoom (Burroughs name for Mars). If this initial pilot was received with a favorable response, then a series of nine-minute films describing the adventures of John Carter would be produced. Each film would be a complete story in itself.

Selznick had also suggested to MGM around this same period that the studio look into the possibility of making dramatic short subjects along with their usual musical and comedy releases. So it appeared that our own idea of developing a more

C







[illegible] when he shot daily [illegible] to his creative idea

[illegible] assist Clampett in visualising the wild and exotic animals populating Burroughs' Martian landscape John Coleman sculpted a series of articulated models along with a number of key sketches and colour suggestions

Tars Tarkas and the ghost ape models would enable the animators to actually see how these creatures moved and functioned

Complicating matters even further Bob Clampett was still working full-time at Warners as an animator and assistant director His work on the John Carter project took place at night on weekends and in the rare moments of spare time that he managed to uncover The work on the test footage had become such a family affair that Joe Coleman Burroughs and a friend Jane would sometimes paint cels for the film themselves Clampett drew the pencil sketches and handled the animation and direction of the film

In discussing the animation of the film Clampett reveals himself to be an avant garde and experimental filmmaker The problem of animating a human being while allowing for a greater sense of realism to break away from the standard two-dimensional imagery found in cartoons forced Clampett to explore new possibilities and unusual concepts in the techniques of animation

"We would oil paint the side shadowing frame-by-frame in an attempt to get away from the typical outlining that took place in normal animated films In the running sequence for example there is a subtle blending of figure and line which eliminated the harsh outline It is more like a human being in time We were working in unexplored territory at that time There was no animated film to look at to see how it was done

Eventually the test film was completed It contained major conflicts introduced many of the characters In effect it served as an extended preview of coming attractions The production heads at MGM liked it More importantly Burroughs liked it Even the majority of regional distributors liked it The project seemed to be proceeding as planned Production was even started on cutting the sequences and placing them into the first episode Then confusion reared its ugly head and changes appeared translucent on the horizon

The local representatives the sales people from the south and the middle west began to have reservations concerning the John Carter project They speculated that their audience would not be able to understand the initial concept of a man on Mars They just would not be able to relate to that

What eventually occurred was that these local distributors and salesmen were worried about the prospect of having a series of Burroughs cartoons to explain Only they did not want to fool around with an untested property like John Carter of Mars when Burroughs Tarzan of the Apes was practically a household word They felt that Clampett should do an animated series featuring Tarzan instead of John Carter

I had already given notice to Warners and was preparing to start on the John Carter series when MGM's decision came down The studio said no we do not want the Mars thing we want Tarzan Aesthetically I was very inspired by the Mars project And the idea as much as I like Tarzan to do the afternoon series was just not the same What they seemed to want was Tarzan and the flying animals Let Clampett have cute animals in these films like in the **Merry Melodies** doing funny things with Tarzan taking on a subordinate role You would see his feet walking through the brush and by the end of the film one of the animals would get into trouble He would do the yell and come to the rescue Somehow just lost my enthusiasm for the new project"

> **Had the John Carter series been the filmed, entire focus of animation might have been altered significantly.**

By now it was 1938 and Clampett realized that the initial project had been distorted beyond recognition He was approached by Leon Schlesinger the head of the animation wing at Warner Brothers and asked to stay on and head up his own unit After careful and deliberate consideration Clampett informed Edgar Rice Burroughs that he did not want to continue on the project now that the studio was insisting on Tarzan Bob Clampett went back to "Termite Terrace" and created a legend in his own right John Carter's moment of glory would have to wait for another day

Fortunately this is not the end of the story The test footage shot for the first episode of John Carter of Mars totaling nearly six minutes of completed material was stored away along with the entire storyboard and all the sketches and actual cels For years they were forgotten without any thought of ever gaining renewed interest A few years ago Bob Clampett began a university lecture tour in which he would give a crisp concise overview to the history of animation by showing slides and significant cartoons It was during these lectures that Clampett decided to reassemble the virtually lost footage of John Carter of Mars He would explain the situation leading up to the project's eventual disposition and then screen a few minutes of the fascinating test footage, some of which was discovered in the EMI archives by Danton Burroughs There were scenes of John Carter leaping over the Martian surface swinging in beautifully described arcs, and short sequences of vivid color and surreal appearance The imagery was lush and yet simple captivating and whetting one's appetite for more The technique of animation was loose and striking even after a period of forty years

This small segment of film is something that must be seen in order to fully appreciate the pioneering spirit necessitated by Bob Clampett and Edgar Rice Burroughs unfinished project Had the John Carter series been filmed *the entire focus of animation might have been altered significantly* The cautious film distributors read the signs wrong As a matter of fact the public was ready for the daring exploits of men journeying through space evidence the success of film serials like **Buck Rogers** and **Flash Gordon** John Carter might have been able to take his rightful place alongside his less flamboyant peers As shown by the test footage the material after was certainly ahead of its time Disney's **Snow White** was released a short time after Clampett had returned to Warner Brothers to direct his classic **Looney Tunes** and **Merry Melodies** cartoons A few years after that Max Fleischer produced a series of cartoons based on the fantastic exploits of Superman These intelligently mounted extravaganzas functioned much in the same way as Clampett's Mars films might have Eventually dramatic short subject animation complimented by a strong sense of the fantastic became a reality its growth was cut short by the advent of the second world war which managed to bring a great many extravagances to an untimely end

In the way of a fitting conclusion for Bob Clampett and Edgar Rice Burroughs brief partnership Clampett recalls a situation where the master of adventure planted a seed of inspiration in a young animator's subconscious

"When I was working out various ideas for the Mars thing I sketched up an idea for a city in which there was a glass bubble placed over the entire city And since helicopters were rather new at the time I decided to put a copter blade on top of the glass bubble so this way when an invading army came to threaten this city instead of fighting the bubble would just lift up and land somewhere else As Bob Clampett reminisced he began automatically sketching out a helicopters with a propeller blade perched on the top raising the entire city with it Now when I look at these drawings made of the city at that time I begin to notice something quite amusing The drawings made look exactly like a beany So guess you could say that perhaps have Edgar Rice Burroughs to thank for providing the inspiration for my 'beany-cap copter' ▶

Carl Macek

RICHARD CORBEN
ROBERT E. HOWARD

BLOODSTAR

AN EPIC TALE OF SWORDS AND SORCERY

BLOODSTAR... a new kind of Against this savage and barbaric The King of the Northern Abyss graphic novel which combines all worldscape human life struggles **BLOODSTAR** is 100 pages (8½ the imagination and visual power with the with hardbound covers of comic strip art with the richness of the traditional novel Robert E Howard the creator of CONAN the conjured up a mythic land of demonic thrills and high adventure which comes to life through the dazzling illustrations of award-winning artist Richard Corben The story unfolds as Earth is hurled into a nightmarish Dark Age by a terrible force from outer space

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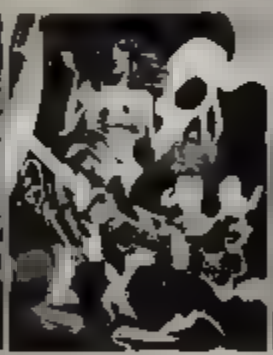
with hardbound covers and a full-color dust jacket at $14 95 Also available in a limited edition of 1500 signed and numbered by the artist for $21 95 Richard Corben's colorful **BLOODSTAR** poster is available as an individual signed print in a special signed edition for $5 or in a special signed set with the book and poster for $25 Both the book and the posters will be out of print within the year Order your copy NOW

THE ROTTENEST YEGG OF THE ROARING 20s SCARFACE DUCK

Public Enemy Number One Height 3 feet 2 inches, yellow feathers and orange beak Last seen wearing blue pinstripe suit derby and spats Armed and to be considered extremely dangerous Given by the name **Scarface Duck** Now full-color 12" x 24" warrant posters are available, taken from official file renderings by ace duck portrait artist Frank Brunner Be on the lookout for this unsavory individual, and make every effort to apprehend him **Scarface Duck** will not be in circulation long so do your part to shorten his insidious career of crime before it's too late!



THE DUCKANEER FOWL FREEBOOTER OF THE HIGH SEAS

Ahoy, me Duckos Ship aboard with the fowlest cap'n ever to sail the seven Seas! It's the **DUCKANEER** and his fusty crew ready to cast off on a plunder cruise under the grim smile of the Jolly Roger Sir Francis Brunner IV has captured his likeness in a full-color 8" x 24" poster that's ready to hang from your highest yardarm – yours for just $3.00 plus 50 postage packed in a sturdy peg-leg tube Sign up now for a 20,000 league voyage of piracy wenching cigars and grog before the King's guards catch up with the **DUCKANEER** and scuttle his giblets off to Davey Jones Locker with a foot of cold steel

A CLASSIC QUACKER COMES TO LIFE IN THE ORIGINAL DRAKULA

From out of the heavy velvet shadows of the silent movie chamber screen **COUNT DRAKULA** stalks again disappearing into the eerie night to seek out the warm pulsing lifeblood of poultry smacked unsuspecting from their coops while a shimmering full moon stares down from an obsidian sky Relive this memorable moment in film history with a leather ruffling poster of Barrymore Duck, captured forever in all the majestic evil of the infamous 1931 Unicycle Pictures role. **DRAKULA**, directed in atmospheric black and white by George Chaplain The hypnotic eyes, fanged beak and swirling opera cloak that scared the pinfeathers off moviegoers half a century ago are yours for $3.00 plus .50 postage

TS THE FEATHERED PRINCE OF PIRACY IN A NEW COMIC

What makes one man's dinner suddenly take to the high seas and a life of violence vendettas vices and vengeance? The various answer appears in **QUACK** a new comic magazine in which Frank Brunner tells the full story behind the infamous Duckaneer and the feathertul flight to become the king of the fowl-freebooters With his best wench by his side, the Duck anear is joined by a host of web-footed wonders created by Howie Chaykin Scott Shaw Dave Stevens and Allen Kupperberg You can join the Duckaneer and his colorful cohorts Kosmo Kat Duckula and Youvall Gibbon in tales of thundering adventure for just $1 00 plus 50 postage Just step up to the gangplank and say QUACK!

AN INSIDE VIEW AT A SCREWBALL SUCCESS, HOWARD THE DUCK

Carter elected Feud at odds Marvel's resident animal quacker is a feathered fury as a result of the great presidential election which have thought that our favorite diplomatic duck would lay an egg with the voters? Small change, you say just peanuts Not according to Howard's campaign speechwriter Steve Gerber who reveals all in this issue of **FOOM MAGAZINE** in a candid outspoken interview on the hatching of a candidate and his political roasting. In addition the full contributions of Brunner Colan Peddy Meyerik Leialoha and others are revealed to the public The straight hard-hitting truth for $1 25 plus 25 postage *Peanuts, indeed!*

NEWS/VIEWS/REVIEWS FROM THE WORLD OF COMICS

Tis the season to be jolly and the tall shadow of King Kong joins Santa Claus over the skyscrapers of New York. Not to be outdone however Marvel Comics is negotiating for the comic rights to Japan's King of the Monsters, Godzilla, the giant lizard who is as infamous as the monstrous monkey but with a much more prolific movie career under his scales.

Acquiring the rights to Godzilla has been an on-again, off-again situation for a number of years, ultimately being received as "an interesting, maybe profitable idea, and "just plain silly." The reasoning behind the current resurrection of the Godzilla option is spurred primarily by the expected box

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office success of the new King Kong film.

The uncertainty about the great Japanese gargantua is still apparent depending on who one consults and the whole project is so vague that no one can be sure if the project will materialize in time to ride the hairy back of the savage simian sales. The only thing everyone agrees on is that the deal will have to be closed book to be at all worthwhile remembering the way everyone missed the Jaws-craze until it was too late.

Rest assured then that giant monkeys, lizards, dinosaurs and such will be taking on a more prominent role in comics ?? future and covers. DC is even planning a **DC Special** story starring Captain Comet and

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marvel swings with new erb line up

Tommy Tomorrow titled **Danger Dinosaurs At Large**. According to DC's publicity director Mike Gold "covers with dinosaurs on them sell. So, look out for some more of those 'War That Time Forgot' type tales that used to dominate **Star-Spangled War Stories**."

In another fantastic category Marvel has finally closed the deal for the rights to the Edgar Rice Burroughs properties previewed in the last **MEDIASCENE**. Roy Thomas and John Buscema will be doing **Tarzan**, and Marv Wolfman will work on a **John Carter** monthly with Gil Kane and Dave Cockrum featuring original stories until readers become used to the character in addition to these two titles. Marvel will also be responsible for producing a weekly quota of Burroughs material for overseas distribution.

Due to shortage of manpower and a commitment to John Verpoorten to produce a specific number of pages per month there will be cancellations coming in the black-and-white line to maintain the status quo. First to fall are **Doc Savage**, **Planet of the Apes** and **The Deadly Hands of Kung Fu** with the color **Werewolf by Night** an additional casualty. All of these books are reportedly "breaking even at least, but are being sacrificed in favor of the more potential Burroughs characters.

Since three of these four cancellations are Doug Moench's titles, he has suddenly found himself in the uncomfortable position of being temporarily under-employed. The best-selling **Master of Kung Fu** will continue to be his major concern through with the new artist of the series Jim Craig, providing interior artwork and occasional covers done by Paul Gulacy.

Gulacy by the way will be keeping his name before the comic audience by illustrating a

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poem for the black-and-white Conan magazine while working up a portfolio and practicing painting with aspirations towards the paper-back field.

Moench meanwhile has been provisionally planned to do the Godzilla project. If it materializes, and will work on **The Human Fly**, a semi-factual series about a real-type person. Doug will also adapt two more **Marvel Classics**, choosing from *Master of the World*, *Food of the Gods*, *The Moonstone* or *She*. He will also probably be adapting *The Island of Dr. Moreau* for this series of books which are being issued on a schedule of two-at-a-time, eight times per year.

The inhumans will kick around in ruins of New York for the

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THE HANDS OF SHANG-CHI,
MASTER OF KUNG FU
TO END--
TO BEGIN!
THE ISSUE YOU MUST NOT MISS!
A STARTLING NEW STEP IN THE CAREER OF COMICS' GREATEST MARTIAL ARTS HERO!
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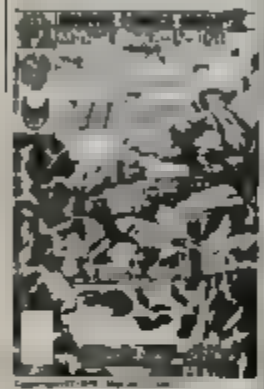
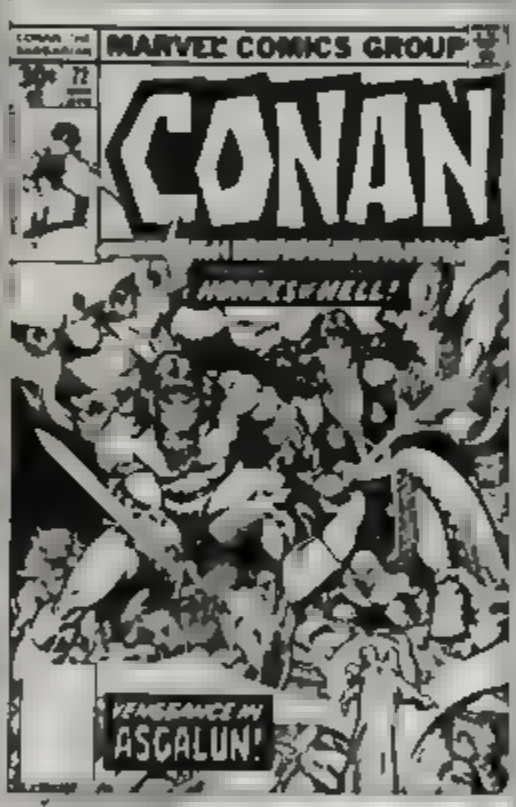
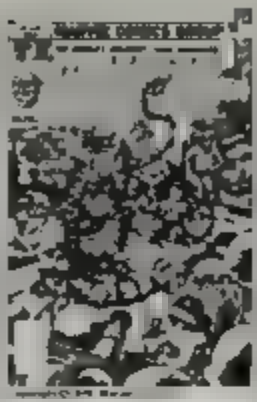
time being primarily to allow for the sales boost provided by frequent guest appearances of Spider-Man, the FF, Avengers, etc. And in the b&w fields, the green gallyth will be meeting up with 1960's X-Men for the second issue drawn by Walt Simonson. The Bloodstone backup series will probably undergo an artistic change as John Buscema will need most of his time to continue Conan, Tarzan, and emergency rush-job commitments.

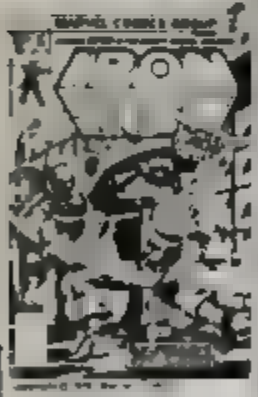
In the Marv Wolfman line-up of titles, the long-awaited birth of the junior bloodsucker will take place in December's Dracula story *The Night Before Christmas* but not exactly the way Marv had intended. In a bizarre and unusual interpretation of the Comics Code, it was alright to fill the book with demons devil-worship Satanists and such but all references to God were forbidden. Someone at the CCA decided that it was a no-no to allegorically link the Christmas birth of the son of God with the Christmas birth of the son of Dracula. Satan. What makes it all so arbitrary though is the fact that Dracula and God have been waging a one-sided verbal and spiritual war for months already, with Dracula and a painting of Christ appearing in the same panel many times (gasp). Many visual icons and links still remain but the entire book was scourged of inverse blasphemy like careless honoring "His

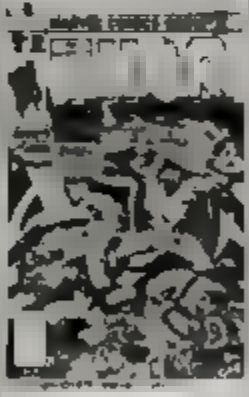
COMIXSCENE











gerber gets quacker clout

artist he wears for a mask.

Another curious Thomas project is a tale in which **The Invaders** meet a new group called The Crusaders consisting of The Spirit of '76, Ghost Girl, Dyna Mite, Captain Wings, Tommy Lightning and Thunder Girl. Not so coincidentally The Crusaders bears an uncanny resemblance to DC's **Freedom Fighters** team. Not to get involved in petty legal hassles though, DC is also planning up a crew of superheroes who wear flags, swim flame on, and seem hauntingly familiar.

At DC two new books have been cancelled and we did titles released to replace them as the race for sales continues. **Kobra** ? and **Hercules Unchained** 12 are the duo of duds, the first due to a merry-go-round artist line-up, and the second due to the fact that nobody knew what to do with him so they made an olympian average Kamandi.

Replacing these books are reprints of **DC Showcase** and The Kirby **New Gods** series. The decision to restore the **New Gods** for April schedule is so recent that no artist has been chosen to illustrate the script by Gerry Conway. As for Showcase, it will maintain its familiar status of presenting new and old characters in 2 or 3 issue long stories on a bi-monthly basis. Hawkman is one of the first series slated for resuscitation beginning in May as part of the 30-cent line.

There are also two brand new comics on the works: the first a black-oriented superhero series created by Tony Isabella, **Black Lightning**, with an April cover date. Then, in an extraordinary concession to creator's rights there's **Steve Ditko's Shade The Changing Man**, written by Michael Fleischer and of course, drawn by Ditko.

Other artistic news of interest is that Joe Kubert will be returning again to **Sgt. Rock** for issues 302, 303, and 304, providing extremely tight layouts to be finished by Frank Springer. Joe Orlando will edit these three issues under the new policy that prevents artists and writers from editing their own work. Kubert will also be popping up with occasional stories like December's **Ragmen**, in which he contributed a dialogueless 8-page backup/filler story.

Mike Grell is being groomed as the permanent **Batman** artist beginning with issue 257 on sale in February. Similarly Joe Staton is being given a wide range of filler jobs, such as **All-Star 58** (temporarily actually filling for Wally Wood), until his particular niche at DC can be established.

Beginning with issue 5, Isis will begin to evolve into a more interesting character than the one presented on TV. Major changes will not be made in the Isis characterization, but much of the 'school mum' nonsense will be pushed into the background, allowing readers to see that she does live in a home, not the school's storage room.

Promoted from bi-monthly to 8 times a year schedules are **The Secret Society of Super Villains**, by Conway, Buckler and Bob Layton and **Detective** (comics longest running title) in the 40-cent line of comics, all reprints are being phased out in favor of brand new material, with **Batman Family** 11 containing the last retreads.

OMAC and Kamandi will be featured without ever meeting each other in **Kamandi** 49 and 50. Both characters will be seen working on the same adventure from opposite ends, while never having the occasion to say hello to one another.

Steve Englehart has been writing up a storm since his DC transfer already racking up two 36-page **Justice League of America** tales featuring the latest Kirby Manhunter, two issues of **Starlin** (filling-in until a permanent writer can be found for number 8), and bringing **Warlord** up from the Earth's center in issue 6 (to the dubious attention of the CIA). Steve is also working on a **Detective** Batman story with Walt Simonson and Al Milgrom featuring a new villain, Dr. Phosphorous who glows in the dark.

Jose Delbo will be seen on a variety of artistic projects at DC with short back-up features in **Superman Family** and **Batman Family**, as well as the recently restored **Teen Titans**.

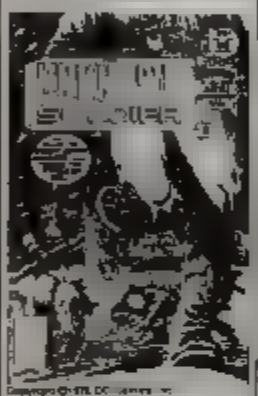
Gray Morrow will also return to the DC fold in **World's Finest** 425 as he takes over the vigilante backup features. Another DC alumnus, Bob Brown will be reappearing as the permanent artist for Wonder Woman also seen in **World's Finest**.

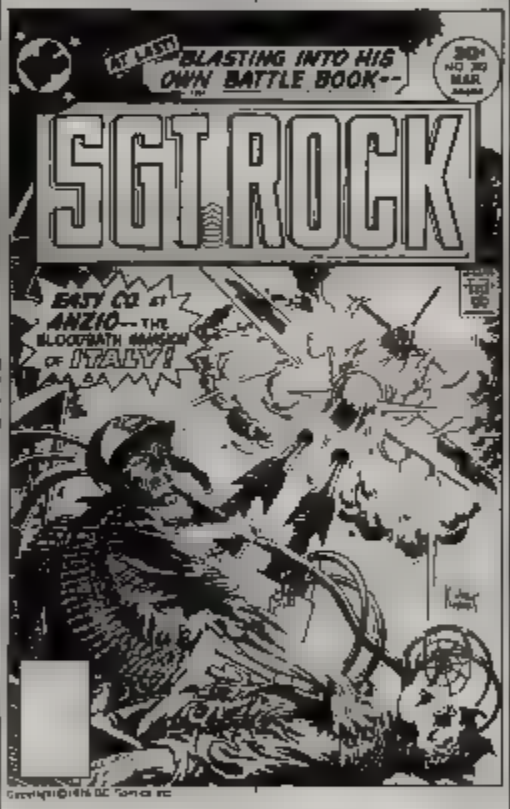
Green Lantern and the Flash will guest-star in **Action** 470, then the Scarlet Speedster will do double super-duty in a four-part **Superman** story. Marty Pasko is writing this catalogy, also starring Supergirl, for issues 311 to 315 consecutively. During and after these tales the relationship being nurtured between Superman and Lois Lane will be brought into clearer focus.

In **The Brave and Bold** 133, the axiom that you can't keep a good man down is carried on with The Deadman making his unkempt appearance at the side of the Batman. Then **B&B** 34 will team-up Batman and Green Lantern, with the Challengers of the Unknown a possibility for future issues.

In the Challengers own book issue 8 will feature Gerry Conway as the latest permanent writer. Steve Skeates mysteriously quit the series. Conway will also be taking over another Skeates project when he moves up the Supergirl series in **Super Team Family**, with his first story guest-starring the Flash.

And finally, DC has just closed





COMIXSCENE

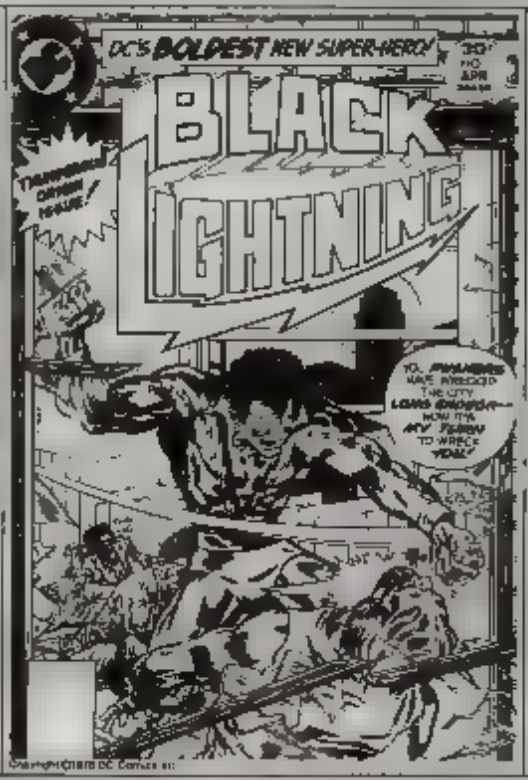
a deal with Filmation Studios to produce another new series of Batman Saturday morning cartoons. Hopes are high that even if the show is not a critical or artistic success, it will stimulate comic sales much like Super Friends has Shazam and Welcome Back Kotter all of

which appear to be successful TV-comics tie-ins.

Byron Preiss Visual Publications have slowed down their output lately in favor of allowing more time to produce quality material and to iron out printing and production difficulties. The Fiction Illustrated series will appear only in the large Deluxe Edition size from now on because the digest-sized books sell well but don't return the revenue of the larger books. Also, plans are still somewhat unsettled as to what will follow up Preiss and Ralph Reese's Son of Sherlock Holmes, although many comic book artists and

writers have been contacted.

Weird Heroes will continue to alternate between book-length novels and anthology packages. Len Wein has decided not to work on issue 7's 8,000 word novelette Black Shadows. The pressure of time and Marvel commitments has forced him to let the job pass to other's hands


DC'S BOLDEST NEW SUPER-HERO!
BLACK LIGHTNING
TRANSFORMED CAPTAIN MARVEL!
YO, FRANKLIN HAS WRECKED THE CITY LOOKS SHOCKED— NOW I'M MY TURN TO WRECK YOU!

after completing almost a third of the story.

Marketing and advertising experiments are also being used to promote these neo-comic format books such as TV commercials and an all-new 7-page Chandler thriller for Penthouse Magazine. Steranko is personally supervising the Chandler TV spot and will write and draw the Penthouse venture.

steranko deadlines hit headlines

In addition to these commitments Steranko is also planning to do six comic book covers for Marvel in the upcoming months as well as six for DC. He is also working on a movie poster for the new Sinbad in the Eye of the Tiger in addition to the series of Shadow paperback covers. And finally, Steranko will provide the cover for Volume Four of the Marvel Comics Index, featuring the Fantastic Four, The Silver Surfer and Galactus with the next issue of MEDIASCENE scheduled somewhere before, after or inbetween. In any case however you'll see it all first in these pages, early in '79. Don't miss it!●

EIGHT COLOR EC CLASSICS AT A SUPER SPECIAL DISCOUNT PRICE

Here are authorized full-color reproductions of the original EC classics featuring the finest work by Frazetta, Williamson, Wood, Davis, Crandall and a host of others. These 8 titles represent the *greatest horror war shock and science-fiction stories ever published* in comics. The original books now sell for $20, $30, $40 or more, but are available here in this form for a fraction of that price. We've discounted their usual retail price EVEN LOWER, AND OFFER A STILL GREATER SAVING ON ALL 8 BOOKS—A FULL $16 VALUE FOR ONLY $7.50. All titles appear on our order form.

MORE WALLY WOOD THRILLS, ACTION AND ADVENTURE IN NEW HEROES INC.

If you're an All-American, 100% dyed-in-the-wool comic collector you know that the first issue of HEROES, INC is a very rare book. But did you know that the second issue of HEROES, INC is available now? Just published in a big 9" x 12" format the hall-raisers of Heroes, Inc have returned for a second round with the enemies of freedom, Cannon, the cyborg army continues his war against anarchy and evil. The Misfits are back too, defending the planet Earth from alien invaders beyond the universe. The Black Angel also premieres in this big second issue by Wood, Ditko and Vosburg. $2.00 plus .50 postage.

SALLY SNORKY AND SEXY MISADVENTURE IN BRACED-OUT LARGE SIZE VOLUME

Look out! Run for cover! Hit the deck! Do anything but cover your eyes because you might miss even a moment of the wildest, wackiest misadventures this side of the Cuckoo's Nest. SALLY FORTH is Wally Wood's most outrageous comic creation, a tour de force of the kind of MAD humor brawls and broads that have made this name a household word in every disreputable corner of the globe. Imagine CANDY, LOLITA and BARBARELLA in one beautiful, blonde-haired package! But why imagine it all? Sally is here and ready for the taking in a big 10" x 12" book at $3.50 plus .50 postage. You'll love SALLY—and SALLY will love you too!

THE ULTIMATE FANTASY MAGAZINE WITH COLOR CORBEN, FRAZETTA, HOGARTH

ARIEL, an exciting odyssey into the far-flung worlds of fantasy and heroic fiction. Richard Corben headlines the first issue with a 16-page barbarian tale in full color followed by an in-depth interview with Frank Frazetta, and illustrated with Frazetta art. Hogarth's Tarzan is explored in an absorbing retrospective of the artist and his 30-year team-up with the apeman. Essays on Batman and Conan follow, along with other features about the science fiction pulps, Corben's Bloodstar, Frazetta, original fiction and more. 96 pages printed on high quality paper with full-color covers. $5.95 plus .50 postage.

THE COMPLETE GUIDE TO THE SWORD AND SORCERY HEROES OF ROBERT E. HOWARD

At last, a complete and comprehensive volume which covers the entire histories of Robert E. Howard's immortal barbarian heroes. CONAN, KING KULL, BRAN MAK MORN and others in this big 152-page book pulp historian Bob Weinberg gives a detailed synopsis of every story in addition to listing the characters involved, the date and place of publication, and an analysis of each tale. From CONAN to SOLOMON KANE, the volume is a complete reference guide for every outlander of Howard material. $7.95 plus .50 postage.

Mediascene

JACK KATZ'S FIRST KINGDOM VOLUMES 1-4

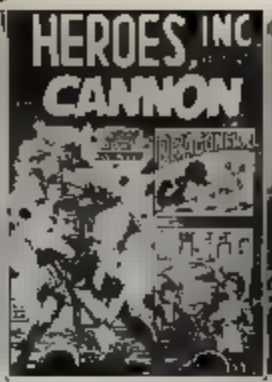
In envisioning **THE FIRST KINGDOM** artist and writer Jack Katz has created a sweeping new mythos in the tradition of J.R.R. Tolkein, Robert E. Howard and H.P. Lovecraft. He begins the epic with world-wide destruction, and chronicles the history which follows as civilizations rise from the shattered earth. **THE FIRST KINGDOM** is populated with a legion of fantastic characters whose destinies cross and recross throughout the stories—stories which break completely from any form of previously established comic format. The opening chapters are available now in four 36-page volumes at $7.00 each plus .35 postage.

BERNI WRIGHTSON'S MONSTERS

MONSTERS is a colossal 11" x 17" volume the size of which gives ample warning to the scope of the horrors within. Subtitled as the "Color-the-Creature Book" **MONSTERS** is really a handsome, quality printed portfolio of the gruesome and the grotesque. Each page reproduces a single fantastic illustration conjured up by Wrightson's enchanted brush and is accompanied by an equally revolting and droll rhyme by the irrepressible Phil Seuling. **MONSTERS** is bound by full-color glossy covers and is available at $4.00 plus .50 postage. If you like horror in the old EC tradition **MONSTERS** will scare the yell out of you.

BERNI WRIGHTSON TREASURY

Here's the definitive book on the artist and his work, a 52-page volume bound beneath full-color covers. Actually *three* books in one, the first section is devoted to a lengthy interview in which Wrightson discusses his past, present and future in art. Section two is a comprehensive collection of illustrations culled from the earliest fanzines right up to the present. Part three runs a complete checklist of Wrightson's contributions in every media from comics to hardbound books. As a bonus, there's a complete story reprinted from Web of Horror in addition to three rare Lampoon pages. $5.00 plus .50 postage.



WALLY WOOD'S HEROES INC.

Now you can own one of the rarest comics ever published! Originally produced in 1968, **Heroes Inc.** was printed exclusively for Armed Forces Distribution—BUT WAS NEVER RELEASED! Created by Wally Wood at his wildest, with each page crackling with guns, girls and two-fisted action **Heroes Inc.** will introduce you to *Cannon*, the emotionless human fighting machine, *The Misfits*, battling deadly invaders from the stars, and *Dragonella*, an abandoned baby who grows into a lusty, busty young girl. Available for a limited time only for $4.50 plus .50 postage.

FANTASY AND SCIENCE FICTION

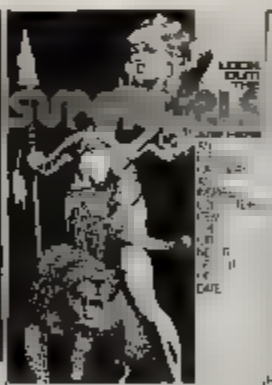
Find yourself reading more now but enjoying it less? If so you might try **CHACAL**, the new magazine of fantasy and science fiction. The first big issue features a top line-up of sword and sorcery fiction and features, including a lengthy Kull the Crusader story by Robert E. Howard, a blazing, new Kane adventure by Karl Edward Wagner, a revealing interview with C.L. Moore, the first lady of S & S and creator of Jirel; and an illustrated layout on fantasy artist Hannes Bok. **CHACAL** is a handsome, new magazine by the publishers of Lone Star Fiction with art by Corben, Fabian, Redondo and others. Available now at $3.50 plus .50

TALON THE UNTAMED IN BLAZING COLOR

Now **Talon**, the sword and sorcery character created by Steranko, is available as a giant 22" by 22" full-color poster. With the impact of a crushing blow from a blood-drenched battle ax, the giant figure of **TALON**, garbed in full barbaric raiment, stridges forcefully off the center of the poster out of a fantastic world of demons, magicians and naked slave girls right into your room. There will never be another quite like the **TALON POSTER**. Send for yours today—only $1.25 plus .25 postage. Use the order form on page 35.

GALAXY-SIZED STAR SHIP CREW POSTER

Ready for a mind-blowing trip to the reaches of the far future? Then send your mind rocketing into fantastic adventure alongside the **Starship Crew**! As real, a poster guaranteed to engulf you in a galaxy of glorious mind-expanding color to take YOU boldly where no man has gone before. Designed by Steranko, the **Starship Crew** poster is a fantastic time capsule that will give your eyes Andromeda Strain. You won't want to miss the **Starship Crew** poster available now for only $1.25 plus .50 postage and handling.



IF YOU LIKE COMICS, YOU'LL LOVE SUPERGIRLS

They're here—a deadly dozen demure but devilish damsels in a super pin-up calendar featuring twelve of the most torrid and terrific temptresses you'll ever see! We've named them **The Supergirls** because they're supersexual, super-sleek and super-sophisticated—all drawn with tender loving care by Steranko, who spared no effort in his research on the subject. **The Supergirls**—an assigned calendar, an inspired collectors item—is a giant 10½" by 8" in size, and comes in a plain brown tube for just $3.50 plus .50 postage.

X-RATED X-PLOITS OF SWEET [redacted]

From out of the past comes the bizarre exploits of the 1940's underground heroine. **The Adventures of Sweet Gwendoline**. The book features four cartoon adventure serials that read like X-rated versions of the *Perils of Pauline*, replete with a dastardly villain, a mysterious countess, and a secret agent—all of whom do their best to keep Gwen under wraps be they leather, rubber, rope or chain—while artist John Willie did his best to save her. 140 pages, 16 in color. $12.95 plus .50 postage. You MUST be 18 to order.

LAST CHANCE TO GRAB JEFF JONES' IDYL

Who but **Jeff Jones** could create such a woman? Who but **Jeff Jones** would want to? Imagine someone who's poignant beautiful stylish wicked elegant audacious, vainglorious pelagmatic omnierous outrageous—imagine all these things and you've envisioned **IDYL**. Over 40 fantastic tales collected for the connoisseur in this handsome oversized edition—a large 11" x 15" format printed offset on quality stock. The testament of **IDYL** is available at $5.95 plus .50 postage. You'll find **IDYL** to be a fascinating companion—but will she be too much for you to handle?

JAY WARD & FRIENDS

The [illegible] with [illegible] after a good [illegible] half-hour

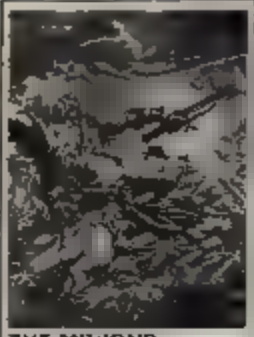
Fractured Fairy Tales was a segment that coincidentally proved nothing in bedtime stories is sacred

NEW POSTERS

Here are the best of the fantasy, horror and heroic adventure posters available on the market today. Each poster is printed in full color on high quality stock and represents some of the finest work of today's most popular illustrators and comic artists.

BERNI WRIGHTSON, MIKE KALUTA, ALEX NINO and others who have made a permanent name for themselves in the field of fantastic illustration, have created the most remarkable series of posters exclusively for those whose tastes range from the weird and bizarre of H.P. Lovecraft to the ultimate epic adventures by Robert E. Howard. Each artist has searched his imagination for themes which stretch from the bottom of the oceans floor to the farthest reaches of outer space.

Some of these unique posters are brand new—others are now out of print but still available from our stock in *limited* quantity. The small black and white reproductions shown here completely fail to portray the beauty and impact of these large, full-color posters. Don't take our word for it, see for yourself!



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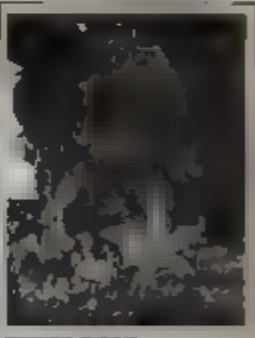

[illegible]
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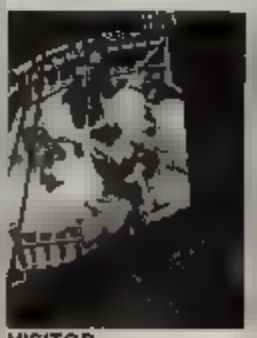

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Steve Hickman
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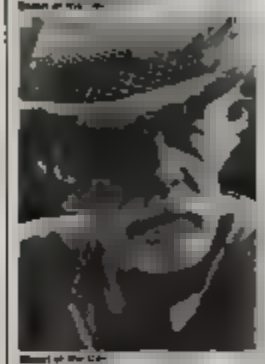
COMING ATTRACTIONS



Raggedy Ann

Mouse and the Child

Shout at the Devil

Voyage of the Damned

As the Fall film season slowly merges into the holiday rush to present new products a few facts become obvious. The annual Christmas presents from the major motion picture studios remain firm to one commitment. The commitment is contrast. And since the issue of **MEDIA SCENE** centers around cartoons in it follows that mention should be made of the two new animated features to be released this Christmas time.

The first is Richard Williams' **Raggedy Ann**. Principal shooting is completed: it only remains for the film to be edited and scored. Williams gives his cartoon the distinction of his great love of animation not only in his choice of basic character animators but also in his extreme sense of detail and clarity. Williams is best remembered for his superb holiday special **The Christmas Carol**, which was shown on television in the early 1970's. Since then he has spent his time working on feature film titling and commercials while experimenting and developing projects such as the yet unfinished **Cobbler and the Thief** and now **Raggedy Ann**.

Keeping in mind the element of contrast Fred Wolf's member of the Murikami/Wolf team is also finishing production on his star Pic project **The Mouse and the Child**. Wolf concentrates on the charming aspects of whimsical characterizations complemented by his highly stylized brand of animation. Though not designed as a visual tour de force as the final Sar Pic production **Mesmerophobia** Wolf's "The Mouse and the Child" should prove to be an elegant and delightful animated feature film.

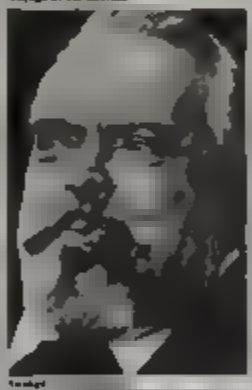
Coming from American International is the high velocity action adventure picture of the year **Shout at the Devil**. A thrilling saga about a trio of white misfits and adventurers in Africa during the early years of the first world war. It stars Lee Marvin, Roger Moore and Barbara Parkins. The score is great. The production is lush. The picture borrows liberally from John Huston's **The African Queen** with a dash of H. Rider Haggard and Trader Horn thrown in for good measure. In the film Roger Moore and Lee Marvin are pitted against a huge German gunboat as well as scores of militia men, Anglo natives and the hazards of the jungle. Throughout this extraordinary adventure Barbara Parkins finds time to romance Roger Moore with a whispered and gruffy Lee Marvin acting as an amusing if somewhat aggravated obstacle. **Shout at the Devil** may turn be the blockbuster of the year.

A new spec stripped of the glamor and the high-hearted quality of **Devil** is Avco Embassy's monumental production of **Voyage of the Damned**. As Sir Lew Grade's first in a series of ambitious production programs, Voyage was produced by Robert Fryer and directed by Stuart Rosenberg. The cast is as splendid headed by such major luminaries as Faye Dunaway, Malcolm McDowell, Max von Sydow, James Mason, Oskar Werner and the immortal Orson Welles. If that seems like an incredible cast add to it the major supporting roles names such as Lee Grant, Ben Gazzara, Wendie Hiller, Julie Harris, Jose Ferrer and Maria Schell.

Based on the book of the same by Gordon Thomas and Max Morgan-Witts the film relates the voyage of 937 German Jewish refugees who were permitted by the Nazis to leave their native land aboard a luxury liner to seek asylum in Cuba. The incidents in **Voyage of the Damned** are true. The film reads a narrow line between abject tragedy and the noble spirit of humanity. The SS St. Louis, after leaving Europe on May 13, 1939, voyages to Cuba only to be refused asylum because of the invalidation of their landing permits. Used as political pawns by both German Propaganda Minister Goebbels and the power factions of the Cuban government the refugees resort to any method to get off the ship they regard as a floating hell. The Jewish refugees become stalled in an endless limbo between Miami and Havana, unable to dock. The hopeless nightmare results in attempted suicide and an abortive attempt to take over the ship. Finally with fuel beginning to run out the captain decides to return to Germany, ultimately meeting the fate of his 937 passengers. The entire incident saved from turning into a death voyage in a poignant parable.

Voyage of the Damned

Midnight at the Oasis



Tentacles

Damien - Omen II

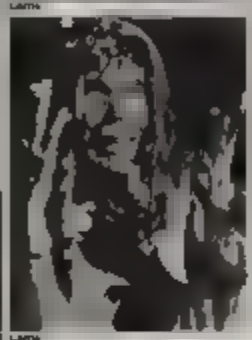
Carrie

top stars sail on voyage

As a major motion picture of obvious importance **Voyage** can be best rated as the result of its efforts in terms of objective and ultimate entertainment value in relation to **Shout at the Devil**. The film is a strong and powerful indictment against political regimes that use humans as props.

On a lighter note Francois Truffaut has written and directed a new film entitled **Small Change**. Following the lives of nearly a dozen children from their first breath to their first kiss Truffaut has etched a delicate portrait of life in its primal manifestations. His sensitivity at capturing mood and ambiance work well in **Small Change** as he moves effortlessly from scenes of tense excitement to etched of pastoral grace with a natural fluidity and subtle cinematic manipulation. He even verges on fantasy in order to expose the true feelings of childhood. Truffaut, whose other films have often centered around

Carrie



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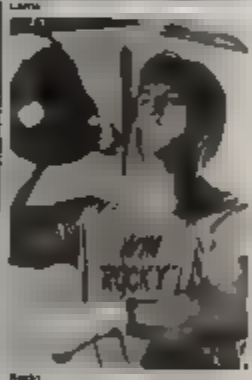
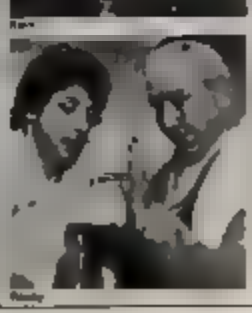


Rocky

Rocky



Rocky

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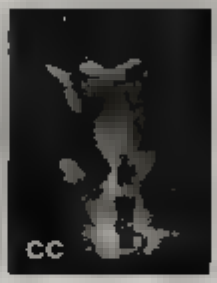

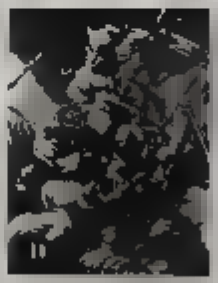

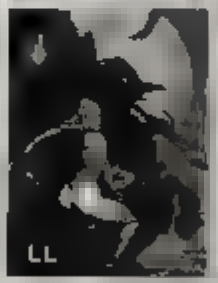

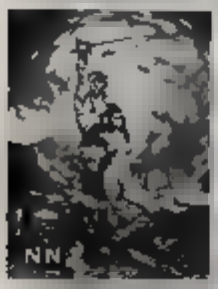

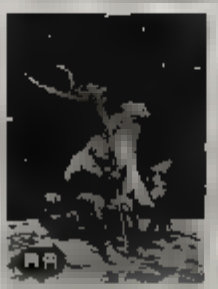

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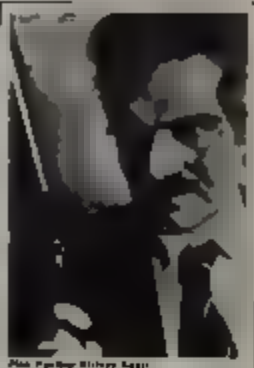
de palma, carrie shocking duo



Curtis, Dana Andrews, Ray Milland and Jeanne Moreau.

Gene Wilder impersonates another wild and enthusiastic hero in Fox's **Silver Streak.** Richard Pryor and Patrick McGoohan are also present in the mixcap adventure—comedy aboard the sleek luxury train of the title. Also from 20th Century-Fox is George Lucas' flamboyant space opera **Star Wars**, due to be released early next year.

Among the brighter release slated for Christmas time is Blake Edwards' **The Pink Panther Strikes Again.** A United Artists release starring Herbert Lom, Omar Sharif, Colin Blakely and Lesley-Anne Down, it features Peter Sellers in his fourth outing as Inspector Clouseau, the bumbling Sureté police inspector. Sellers again is the perfect blend of dignity and dementia who pits his incredible powers against a "doomsday machine" constructed to send the United Nations building reeling into the fifth dimension.

pink panther stalks again

One note of interest to animation buffs is that Dick Williams is animating the credit sequence featuring the irrepressible Pink Panther. Unlike his masterful title sequence in **Return of the Pink Panther** during which he transformed the pastel pussy into a variety of characters from Fred Astaire to Frankenstein, Williams is concocting an ingenious and completely different effect for this latest offering.

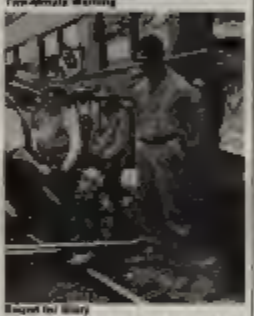
Peter Bogdanovich has returned to the formula which won him both critical and popular success with **Paper Moon** in his new film, **Nickelodeon.** Starring Ryan O'Neal, Burt Reynolds and Tatum O'Neal, the film is a laugh-ridden and touching slapstick drama of the pioneer days of silent movies, stuntmen and their wild off-screen antics.

Clint Eastwood will also return to a familiar formula in another Warner Brother's release. In **The Enforcer,** Eastwood again dons the persona of Dirty Harry Callahan, a tough San Francisco police officer, who takes keeping the law a personal business. So does Sherlock Holmes, who'll undoubtedly stick around to play the entire season, my dear Watson, in the hit film, **Seven Per-cent Solution.**

Universal's **Two Minute Warning** is another police melodrama played out against the backdrop of professional football. Based on the novel by George La Fountaine, **Warning** features Charlton Heston and John Cassavetes, with minor roles by Howard Cosell and Frank Gifford. The film is a tense thriller which boasts a spectacular finale amid the chaos of a pre-football

Two Minute Warning

Two Minute Warning



Bound for Glory

Bound for Glory

Bound for Glory

game. Along those same lines, John Frankenheimer's **Black Sunday**, featuring Bruce Dern and Robert Shaw, is another thriller which plays out its final moments high above a pro-football stadium.

On a lighter note, Elizabeth Taylor is filming a grand musical in the beautiful locale of Vienna, **A Little Night Music.** Directed by Hal Prince, the story is a musical version of Ingmar Bergman's classic bittersweet love story **Smiles of a Summer Night.** The new film is a big-time production boasting a 7.5 million dollar budget. Along with Elizabeth Taylor in the role of the actress Desiree will be Diana Rigg as the vulnerable and ultimately betrayed Charlotte. Much of the cast re-create their stage roles, most notably Hermione Gingold and Len Cariou. **A Little Night Music** might return some of the elegance to the film musical, something that seems to have been lost since Vincente Minelli stopped making them in the 1960's. Fortunately Minelli has not stopped making films. His latest romance is **A Matter of Time** featuring his daughter Liza Minelli and the magnificent Ingrid Bergman.

Probably the most interesting biographical film to come out in the past few years is United Artist's **Bound for Glory.** Adapted from Woody Guthrie's autobiography, it is the story of a musician's struggle to overcome the hardships of the depression and present his loving vision of America to anyone willing to listen to his songs. The film stars David Carradine as the young, wandering minstrel, and seems to embody the spirit of determination that was reflected in the forgotten men of the depression.

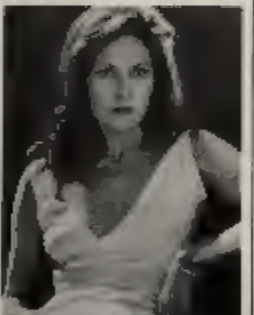
Directed by Hal (**Shampoo**) Ashby, **Bound For Glory** is an exciting portrait of America. Covering approximately a four year period, from 1936 to 1940, this film, written by Robert Getchell, presents an odyssey thru the ravages of the dust bowl, to migrant farm worker camps of California. Getchell, who also wrote the screen-play to **Alice Doesn't Live Here Any More,** instilled his script with the icons and archetypes of the period. Guthrie is seen as a hobo hopping freights, as a struggling musician in Los Angeles and in his dedicated involvement with the migrant farm worker movement.

Like **Alice,** Getchell has integrated a feeling of humor and optimism into a story boardering on the verge of tragedy. Ashby, meanwhile, has concentrated on presenting an accurate portrait of the time. He has almost fanatically attempted to fill the screen with authentic images of the depression. He journeyed through small south-western towns looking for locations that would give the feel of 1936 Texas. His success is complimented by Carradine's vivid portrayal of one of America's

Bound for Glory

Bound for Glory

Network



Network

Rollerball

finest poets and folk singers. Carradine, who has been associated with a series of low-budget sensational films in the past (**Box Car Bertha** and **Death Race 2000**), is now considered an actor of merit. Ingmar Bergman, who is now residing in Southern California, has expressed an interest in signing Carridine to star opposite Liv Ullman in his latest film project.

Charles Bronson in a western comedy? Well, almost. Producers M.J. Frankovich and Bill Self describe **From Noon Till Three** as, "in the genre of **Cat Ballou**, but more sophisticated." Bronson stars as a would-be bank robber in the Old West, who meets the widow Starbuck, an aristocratic lady played by (who else?) Jill Ireland. A cast of crazies round out the Bronson gang as he spends his time trying to fathom the lady's intentions and figuring out how to break the total bank the hard way.

Paddy Chayefsky's provocative and highly controversial drama in MGM's **Network** challenges nothing less than the basic fiber of modern American life. Using the vehicle of television and the awesome power of the medium to manipulate popular thought, the film, directed by Sidney (**Serpico, Dog Day Afternoon**) Lumet, skillfully combines strong social commentary with personal tragedy and humor. The all-star cast is headed by Faye Dunaway, William Holden, Peter Finch and Robert Duvall. Chayefsky and Lumet are not known for pulling their punches—and their lack of compromise in **Network** should deliver a knockout punch in the current entertainment arena.

new avengers packs punch

Followers of TV's **Avengers** will be pleased to note the new series is ready to go. Patrick Macnee reprises his role as Steed, now the lead figure atop a trolka team of crimebusters which includes Joanna Lumley and Gareth Hunt. The New Avengers continues their old act, if the first show is any indication. *The Eagle's Nest* is a tall tale about a group of monks on an Atlantic island who've kept Hitler in suspended animation since 1945, and, with the help of a scientist and his miracle serum, hope to resurrect him to former glory and conquest. Look for Peter Cushing and Derek Farr in this one as the series begins to be pitched up for US syndication.

Next issue previews the entertainment line-up for 1977 with behind-the-scenes coverage that ranges from Steven Spielberg's UFO epic **Close Encounter of the Third Kind** to the Muhammad Ali biopic **The Greatest** to Irwin Allen's **Day the Earth Ended.** Good viewing!

THE COMPLETE SPIDER-MAN COMIC BOOK INDEX

THE MARVEL COMICS INDEX—Volume 1 is a tour-de-force of web-slinging wonder, showcasing every Marvel comic and magazine to feature the Amazing Spider-Man (8 titles), along with all the names, dates and pertinent data involved. Complete listings of story title, page count, artist, writer, inker, letterer, colorist, cover artist, guest-stars, villains and revealing comments are all presented. In addition, over 300 comic covers are reproduced to illustrate the 15-year history of Marvel's greatest super-hero. Over 80 pages long, **The Amazing Spider-Man Index** sports a full color cover and sells for $3.95 plus .95 postage and handling.

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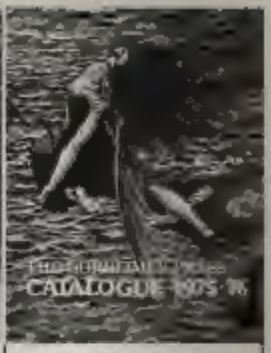
The art of Neal Adams has excited comic fans for years. Now there is a book which details every aspect of his versatile career. **THE NEAL ADAMS TREASURY** is a combination checklist/portfolio/interview, three big books in one. The checklist section accurately pinpoints the appearance of every Adams comic story, magazine illustration, movie poster and paperback cover. The portfolio features dozens of rare and unpublished pieces, while the interview section details a special behind-the-scenes view of the artist and his work. Bound between full-color covers, **THE NEAL ADAMS TREASURY** is a true collector's item, published exclusively for every Adams fan. Available at $5. plus .50 postage.



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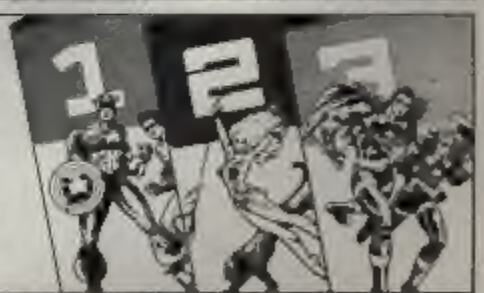

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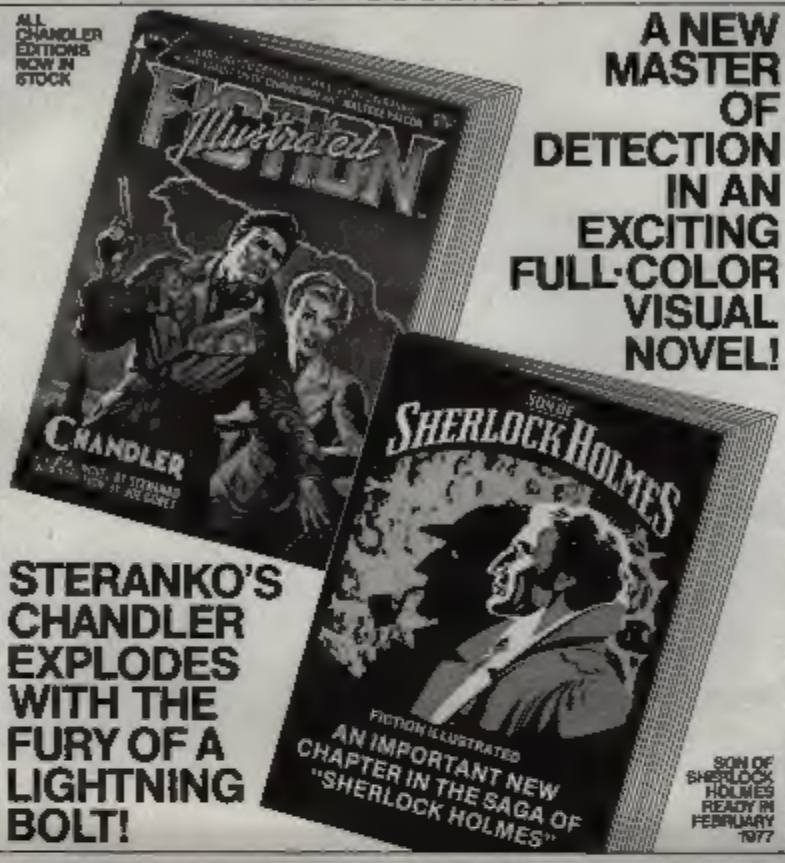

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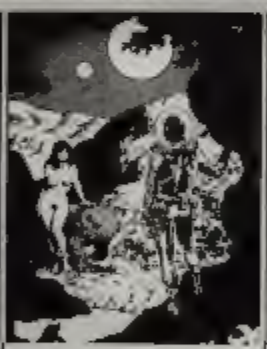

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